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SATURDAY, MARCH 13, 1875.

## LITERATURE

## HUME'S WORKS.

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tinctive in our science, philosophy, politics, religion, and even art, has come directly from him. He has been king in the realms of modern thought, and his rule has not yet ceased, although many have discerned symptoms that it is passing away. We must judge of the sources and bearing of an influence such as this from the fullest record it has left us of itself. There cannot be a doubt that in Hume's case that is provided in the 'Treatise on Human Nature.'

In preparing for the public a new edition of Hume's works under the influence of such an idea of the place occupied by him in the history of philosophy, and in reference to the culture of the present time, the editors have deemed it desirable to make plain the precise relations in which he stood towards his predecessors and successors. Mr. Green has undertaken this work, and in two valuable dissertations,—one on Hume's theory of knowledge, and the other, and much the shorter, on his theory of morals,—has endeavoured to fix, once for all, the permanent outcome of Hume's contribution to the solution of the philosophical problem. There is nothing new in the attempt, and there is nothing strictly original in Mr. Green's estimate of Hume's historical position. His judgment is the same as was long ago made familiar to the philosophical student by Kant, when he attributed to Hume that he broke up his "dogmatic slumber," and thus became the occasion of the Critical Philosophy. Mr. Green himself says, "It was because Kant, reading Hume with the eyes of Leibnitz and Leibnitz with the eyes of Hume, was able to a great extent to rid himself of both, that he started that new method of philosophy which, as elaborated by Hegel, claims to set man free from the artificial impotence of his own false logic, and thus qualify him for a complete interpretation of his own achievement in knowledge and morality. Thus the 'Treatise on Human Nature,' and the 'Critic of Pure Reason,' taken together form the real bridge between the old world of philosophy and the new. They are the essential 'Propædæutik,' without which no one is a qualified student of modern philosophy." The same view was expressed ten years ago in 'The Secret of Hegel,' by Dr. Stirling, who says in his Preface:—"The *Historic Pabulum* passing from the vessel of Hume, was received into that of Kant, and thence, finally, into that of Hegel; but from the vessels of the two latter the generations have not yet eaten. This is the whole. Europe—Germany as Germany is itself no exception—has continued to nourish itself from the vessel of Hume, long after the *Historic Pabulum* had abandoned it for another and others. Hence all that we see. Hume is our politics, Hume is our trade, Hume is our philosophy, Hume is our religion,—it wants little but that Hume were even our taste."

There is nothing new, therefore, in the general conception of the historical position of Hume and his influence on the thought of our own day which has guided Mr. Green, as a disciple of Kant and Hegel, in doing the work he has so laboriously accomplished. Is there anything new in the detailed criticism by which he endeavours to prove that Hume is philosophically superseded by Kant and Hegel? In order to demolish Hume, Mr. Green first of all seeks to demolish Locke; and in both

instances he does his work by a minute exhibition of the elements in experience on which knowledge is alone alleged to rest, and from which it is said to be exclusively derived, yet which cannot be accounted for by experience. There is much good analytic work, showing at once acuteness and thoroughness, in the examination of the central positions of the two thinkers who may be said to have constituted English philosophy; and, notwithstanding the obscurities of a ponderous and somewhat opaque style and trials of patience from repetitions and redundancies, the task is well done. It seems to us, indeed, that the dissertation which occupies 300 pages of the first volume might have been abridged with advantage to all parties concerned. There is too much circling round the same fundamental positions, which causes an unnecessary expansion of criticisms that show little variation from the few central ideas that compose the substance of the dissertations. The systematic exposition of the weak points of the philosophy of Locke is a contribution to philosophy, and the criticism of Hume is equally effective, so that we gladly acknowledge Mr. Green has done good service to philosophical inquiry. This remark must, however, be qualified by the observation that it is only in the details of the criticism that novelty is to be traced. The exhibition of Locke's untenable theory of knowledge, and of Hume's partial and defective speculative principles, is a common inheritance of even the literature of that philosophy, towards which Mr. Green assumes so contemptuous an attitude. The battle between the sensationalists and the idealists is not, we fear, settled by Mr. Green's dissertations, however satisfactorily he may have brought to light, from the point of view of the Hegelian school, the incompetency of experience to account for the elements of knowledge and morality. Hume consistently applied the principles of his predecessors so as to prove, from their point of view, the untenability of current theories. He showed from the actual contents of experience the impossibility of speculative knowledge, and that new principles must be introduced and a new point of departure taken, if there were to be satisfactory theories of knowledge and morality. Kant, coming after him, supplied the want which Hume indicated and once, perhaps, hoped to meet; and Hegel has taken the Kantian principles, and by and from them interpreted the whole sphere of reality. This interpretation finds in thought itself, as applied but not constituted in experience, the principles on which all that is real is built up. Mr. Green, standing on the same ground, sets himself to a detailed refutation of the philosophy which, on the other hand, seeks the origin of knowledge in sensation, and, showing how Locke treats the mind as active at the stage in which it ought, on his principles, and is represented to be merely receptive, convicts him of inconsistencies and contradictions. There are elements, he points out, in the simplest and most primary mental experiences which involve intellectual forces, for in every object of knowledge substance and relation are present. In the consciousness of reality, at the very dawn of knowledge, cause and substance are implied; and thus, instead of showing to us the Real as the product of momentary feeling, which could construct

nothing, the essential relations of thought are everywhere assumed. This criticism is effective against Locke, and against Hume in so far as he merely followed Locke to logical issues. It may be doubted, however, if it is valid against Hume as he has revealed himself to us in his works. Hume was not precluded from accepting what Kant and Hegel have supplied. Although he did not himself take any further step in philosophy, he has plainly indicated that he saw the necessity it should be taken. He did his work as a sceptic thoroughly, and it was no business of his to supply the basis of a new dogmatic system. The most triumphant exhibitions of the incapacity of Hume's philosophy to account for reality, it ought to be always borne in mind, are only, therefore, valid against Hume when regarded in his historical connexions.

The critics who have hitherto dealt in a hostile spirit with Locke's philosophy have set themselves to prove that, by the sensation and reflection which are professedly its exclusive instruments, it does not account for the real. Mr. Green, in his dissertations, seeks to prove the same thing, but from a somewhat different point of view. He does not work by analysis alone. He carries with him throughout the principles he has received from the Hegelian system, and criticizes every position in the light they shed upon the subject. Therefore, it would have been necessary, in order to a complete criticism, to have supplied a demonstration of their validity. That is assumed, and the result is, he is able to show, in the light of Kant and Hegel, that Locke and Hume, when apparently most relying upon experience, took with them the elements in thought which had professedly been got rid of, but which they felt themselves compelled to accept and work with in the very form in which thought had supplied them. There is no question that the work of the critic is vastly facilitated by this assumption, running like a thread through the whole structure and texture of his work. It would not, probably, be difficult to show that without that assumption Mr. Green would have found the criticism of both Locke and Hume, in reference to the origin and constitution of our knowledge, much harder than he does. He has the advantage of being able to indicate their deficiencies in the view of a consistent theory of absolute idealism, without requiring to expose to attack in any way the principles on which his criticism rests. He is able to show the partial and one-sided character of the derivation of knowledge from individual experience and sensation, while he exposes no surface for attack to the assailant, who, on the other hand, might with equal force and completeness exhibit the incompetency of thought to account for knowledge and reality without experience.

An example of what we mean may be supplied in connexion with the preliminary dissertation to the second volume, on the moral part of the 'Treatise on Human Nature.' "In his speculation on morals, no less than on knowledge," says Mr. Green, "Hume follows the lines laid down by Locke. With each there is a precise correspondence between the doctrine of nature and the doctrine of the good." As each excludes reason from all part in the constitution of real objects, he also excludes it from any influence in constituting objects that determine desire, and, through

desire, form the will. Hence to both the moral judgment is a faculty of feeling, or mere susceptibility of pleasure and pain. Hume, in the moral as in the natural region, carried the principles of Locke to their logical issues, and resolved by the association of ideas influencing feeling the objects which determine the will and are yet apparently most different from pleasure and pain. In thus proceeding, Mr. Green endeavours to prove that here, not less than in the region of knowledge, the ideas which are ascribed by Hume to impressions are really involved in these from the first, that in the moral world as in the natural, he, all along, implies the ideas of which, at the outset, he professes to get rid. The fundamental notion of morals with his critic, on the other hand, is that the will is determined by a conception of self, which gathers round it all the influences derivable from feeling. Before feelings even as pleasure or pain can become motives, determining to action and forming character, they must be associated with our self-consciousness, converted into a conception by reference to self; and the possibility of freedom (it is averred) lies in this rationalizing of our motives. With Kant and Hegel, Mr. Green rejects as absurd and self-contradictory the idea of a motiveless freedom, and, therefore, of a coincidence of necessity with action under the influence of motives. On the contrary, he would say we are only so far free as we are governed by rational motives, and perfect freedom will be attained when man individually is wholly dominated by those interests of the self-conscious reason which constitute the highest objective realities in science, art, religion, and society. This is what Hegel calls "material" as distinguished from merely "formal" freedom, and when the "matter" is wholly adequate to its "form," when man willingly serves, and finds freedom in obeying the Categorical Imperative of reason, when he sacrifices self that he may advance the work of reason in the world of nature and humanity, he realizes his own nature as a rational being. Mr. Green is able easily to show that Locke and Hume ought to exclude such objects and influences, and reduce everything that determines desire to transitory feeling, but that, in truth, they carry with them all that makes these possible while professing to do without them.

It will be seen that the whole criticism is applied under guidance of the doctrine of Rational Freedom which we owe to Kant and Hegel, though Mr. Green nowhere states it with adequate clearness. In tracing the origin of knowledge he guided his steps always by the Hegelian idea of the supreme reality of thought as alone constituting the actual, and he proceeds in like manner in the moral sphere. Deprive him of his ideal theory and his criticism collapses, so far as it has positive bearing and issues, and leaves a bundle of more or less acute individual observations upon Locke and Hume without permanent value or importance. The opponent of idealism, therefore, derives but little aid from this mode of procedure in the region of knowledge; and if it be shown that it is insufficient to account for what is actually given in the sphere of morals, it will occupy a similar position to that which we are told is held by the moral philosophy of Locke and Hume. Now, with-

out examining how far the Rational Freedom of Kant and Hegel satisfies the actual idea of freedom in ordinary consciousness, or whether their account of rational motives gets rid of the difficulty which has been the crux of metaphysic since the dawn of thought, we must assert that the Categorical Imperative of Kant, the "Ought" of the individual conscience in presence of the moral law (the realization of which objectively must be identified by the Hegelian with the rational order), is not accounted for by absolute idealism. Kant rendered the priceless service of transferring the treatment of ethical questions from the stage of individual haphazard reflection to that of systematic speculation. But in the hands of Kant's successors ethics became inseparably interwoven with the metaphysical deduction of the real as a necessary process of evolution. Both Schelling and Hegel, and also Schleiermacher, from whom other things might have been expected, identified ethics with a metaphysical deduction of historical realities. From a primal principle, whether called Reason, Identity, or Pure Being, all the realities of nature and history were deduced by necessary logical sequence, and the non-being of the existence thus won was declared impossible, for whatever is *must* be. Whether it ought to be, whether something better might not have been in its stead, and it is morally to be deplored that the actual world is the necessary; whether, in short, the real coincides with the idea of the Good, are questions left wholly out by the post Kantian philosophers. The metaphysical necessity of the rational process was assumed, but was never demonstrated to be good; and it was, in truth, emptied of ethical import. It might be shown to be necessary that we should approve such an order; but such necessary approval was not demonstrated to be morally estimable. The conception of Duty, of the "Ought" which is at the root of morality, was not, therefore, accounted for. Schleiermacher found in the notion of man as a rational creature the highest end of his being, and that it was his vocation to eliminate all elements of animalism, so as to realize completely the principle of intelligence. The conception of the ethical Good, the moral "Ought," is identified with the metaphysical "Must"; but the ethical character of the "Must," and whether what necessarily is is good, and ought to be, is not determined. This is the common defect of all the systems of Ethics of the German Idealists; and it will be seen that it is the same in kind as the radical failing of the sensational systems of Locke and Hume, as these are criticized by Mr. Green. He is bound to show that Idealism has some more excellent way for accounting for the Categorical Imperative than Sensationalism before he can claim to have demonstrated the essential superiority of the former to the latter. As it is, the Rational is seen to assume conceptions which it has not accounted for and which it cannot get rid of.

We cannot here carry further our examination of the work which the editors have accomplished. But whatever our estimate of their metaphysical and ethical achievements, they have supplied to the philosophical student an edition of the works of Hume which may be ranked with Prof. Fraser's excellent edition of Berkeley, and for the labour spent on it they deserve recognition and gratitude.

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*Untrodden Spain, and her Black Country.*  
By Hugh James Rose. 2 vols. (Samuel Tinsley.)

THOSE who have resided long in Southern Spain, who are familiar with the racy language of its inhabitants, and have studied the Andalusian, not from the conventional lay figure, but from the life,—observing him in his home, at his labour, during his holiday-making, and his devotions,—know that he is chivalrous, steady, sober, hard-working, acute, and witty; more critical about the water he drinks than the wine he manufactures; as ready with his knife as with his joke; a brute to brutes, but humane to human beings. Such a people, one would think, are the very material out of which to form a great nation: yet, after six years of opportunity, one of her foremost sons, the greatest orator of his age, in the bitter disappointment of failure, exclaims, "Spain is a Shemitic nation. Scrape the Spaniard, and you expose the Moor." The accomplished lady who writes under the pseudonym of Fernan Caballero, gives, in many of her novels, most accurate portraits of the Andalusian peasant, and depicts his inner life with great skill. She ascribes his decadence to the destruction of sacerdotalism. Her words are, "You must be careful that when you attack abuses you do not destroy legitimate uses with them." Others attribute the decline to politics, gambling, and to the ignorance of the women. Some to "Monarchy and Monks." One thing is clear, that after six years of essay, the problem of the regeneration of Spain remains unsolved. Some months since a series of most original and interesting letters from Spain appeared in *Macmillan's Magazine*, and those at all conversant with Spanish life in the interior immediately recognized their vigour and their accuracy. These letters have been collected and considerably enlarged by the author, the "Rev. Hugh James Rose, Chaplain to the English, French, and German Mining Companies of Linares." Amongst these mines and their mining population our author appears to have sojourned for a considerable period, visiting in the interim Madrid and several of the larger towns. The result of his observations is one of the most trustworthy and interesting books upon Spanish life and manners in the southern provinces during a period of great political disquiet that we have ever had the good fortune to peruse. Evidently a gentleman and a scholar, with, in spite of his profession, a dash of the sportsman, Mr. Rose combines the calm good faith of the historian with the acumen of an advocate.

The chapters devoted to life at the mines, which are the result of Mr. Rose's own experience, will be read with peculiar interest, as throwing light upon portions of Spanish life and character that have hitherto remained unknown to Englishmen, for Linares is out of the beaten track of tourists and some miles from the Linares station on the Madrid and Cordova Railway. Comparing the English miner with the Spanish miner, Mr. Rose observes:—

"The Spanish miner is the child of mirth; the English of seriousness. The Spaniard loves the song and dance; the Englishman his beer, silence, and his own fireside. The Spaniard loves to wander; the Englishman boasts that he has worked on one farm for twenty years. The Englishman seeks

to save money and increase his wages; the Spaniard never saves,—he lives but for the passing hour, and would think agitating too much trouble. To the Spaniard (of course I allude to the peasantry), life is a jest; to the Englishman, stern reality. The Spaniard is naturally polite; the Englishman boorish. The Spaniard affects dressiness even in his rags; the Englishman affects only a decent dress on Sundays. The Spaniard plucks the bright flower of the 'Campo' and places it in his button-hole; the Englishman, careless and regardless of its charms, ploughs his way past the canker-rose or cowslip unheeding. The Spaniard is passionately fond of music and noise, a mule without bells were no mule to him; the Englishman, as a rule, is not musical, and likes quiet. The Spaniard loves society; the Englishman solitude. The Spaniard is ever contented with his lot; the Englishman is ever prone to grumble. The Spaniard has an abundant store of natural wit; the Englishman but little. The Spaniard is naturally intelligent; the Englishman obtuse. The Spaniard is uneducated; the Englishman educated. The Spaniard never reads; the Englishman reads much. The Spaniard uses the knife; the Englishman his fists. The Spaniard has naturally the manners of a gentleman, be he ever so low; the Englishman has none, so far as I know, but what have been drilled into him. The Spaniard lives in an untidy stone shanty; the Englishman in a neat cottage, with a garden and a bee-hive. The Spaniard meddles in politics; the Englishman leaves them alone. The Spaniard is a sober man; the Englishman prone to drink. The Spanish miner's chief faults are his untruthfulness, his passionateness, and his want of purity; and as to his social condition, it will hardly bear comparison with that of his English brother."

We are inclined to think that our author, while doing justice to the miner, leaves out of sight the peasant who tills the field, the vineyard, and the olive-grove, and tends the flock. Engaged in a less precarious and unhealthy occupation, he is more frugal than the miner, and can by no means be called improvident. This is proved by the fact that when public lands are divided into small holdings, and sold on easy terms of purchase, many a peasant, whose dress you would not think worth a dollar, finds golden *onzas* for a little freehold. These *onzas* are, probably, rolled up in the dingy and well-worn *faja* girdling his waist, for the Spanish peasant has no faith in paper promises to pay, and never places his gold in the banker's strong box, lest it should tempt the tax-gatherer. He lacks faith in his fellow-man sadly, and sleeps with his dollars beneath his pillow, or swathed round his body waking and sleeping. That which appears to the ordinary observer as lying and cheating is really trading, trading conducted upon the principle of asking double the amount he expects to obtain, and hence the *onus* rests with the buyer to protect his own interests. This is perfectly well known to both buyer and seller, and has grown into a system of trading, in which haggling and *caveat emptor* are the springs of action.

Spanish law is excellent law; but then it is administered abominably, in the case of poor suitors especially, and in the same fashion the Spanish Education Department theoretically provides that every son of the soil shall be compulsorily educated, but in practice nothing is done. Not one miner in five, says Mr. Rose, can read or write; and if he can, his choice of books is limited: for those offered to him are either superstitiously religious or violently political. Such a flood of true religion and useful learning as is offered to the English

peasant in the cheap literature of the day is wholly unknown in Spain.

When speaking of the bigotry and ignorance of the Spanish women, our author calls attention to the unsatisfactory state of female education in the interior; still it would appear to be not entirely the fault of the ladies, as "it is related of an Alcalde of a small 'pueblo' that he would not allow his daughter to be taught to read and write, lest she should read improper books and correspond clandestinely with improper persons."

In the chapter "A Week's Shooting in the Mountains of Galicia," we are reminded of Leech's caricature:—"Who's that come to grief in the ditch, Jack?"—"Only the parson."—"All right, he won't be wanted till Sunday,"—for our author's shooting party included a brace of sporting *curas* from mountain villages, who blazed away during the week, but returned to their Pueblos for Sunday mass—a service of a somewhat primitive character in those wild retreats, where the *cura* shoots to add to his stipend of 20*l.* per annum, which is rarely, if ever, remitted from Madrid. Indeed the arrears at present date from 1868. Those who like sport will find this chapter more than ordinarily interesting. Partridges, hares, snipe, deer, wild boars, and even bears, are to be found among the mountains of Galicia. Mr. Rose's description of the hospitals and charities of Cadiz, Cordova, &c., may be studied with profit by those desirous of perfecting our poor-law and hospital management. His remarks upon funerals and cemeteries are instructive, and feelingly written.

The account of a "Manchegan Servant" reads like a passage of 'Don Quixote,' and does justice to the rectitude and affection which endear the Spanish servant to her master. Servant-galism is, happily, unknown in the interior of Spain at present. "Affection takes the place of reason. Isabel soon became, with her rough, witty, stalwart husband, truly attached to us and our lowly home, and no offer of higher wage would for a moment tempt her to think of leaving us."

We regret that we cannot make further extracts, for 'Untrodden Spain' is by far the best book upon Spanish peasant life that we have ever met with. Valuable information is imparted in an honest, straightforward manner; and nothing is exaggerated. Travellers proverbially tell strange stories, but Mr. Rose has drawn upon fancy neither for his facts nor for figures.

*A History of England, principally in the Seventeenth Century.* By Leopold Von Ranke. 6 vols. (Clarendon Press.)

(Second Notice.)

RESUMING our narrative of the causes which produced the Revolution of 1688, and aided by the new light thrown on that event by Ranke, we find that though, as Macaulay truly remarks, it was James alone who made William's enterprise possible; still, our historian is mistaken as regards the way in which James facilitated that attempt. Macaulay attributes the success which attended the enterprise of the Prince of Orange to the haughty contempt with which James refused all advice and help from Louis. The contrary seems to have been the case: James fell through grasping, when too late, at

assistance from the French king. In order to prove this, we must describe the circumstances attending Louis's offer of help, and its results.

King James, till within a few weeks prior to the landing, which made that famous day, the 5th of November, still more memorable, had been inclined to a policy of submission. Sunderland had advised him to summon a free Parliament; and the king apparently was prepared to give that last and complete proof of absolute resignation to the will of the English people. Had he acted on Sunderland's advice, even so late as October, 1688, the history of that year might have been other than what it proved to be. But James did not do so; he was diverted from that last chance of safety by a sudden blow from an unexpected quarter. The Dutch people, until the middle of October, kept sending assurances to the English Court of hearty friendship and goodwill. Almost ostentatiously had those assurances been renewed; but suddenly, when William had actually hoisted his standard bearing the famous motto, "I will maintain," the Dutch changed their tone; the representative of the Federation waited upon James, and spoke to him in words which his rival might have dictated, bluntly refusing any alliance with the English Crown, until the king's policy had been placed in thorough accord with English Protestant feeling, and formally disclaiming those friendly assurances, which so lately had been tendered to our Court in the name of the United States. As James had relied on that friendship as an indication that the Dutch would not make common cause with his antagonist, and as a conspicuous proof that the policy which he lately adopted was animated by a thorough sympathy with Protestantism, both here and abroad, this rebuff, to use the vulgar phrase, struck the king "all of a heap." And the blow was the more staggering as he had already acted on that policy, which involved not only union with Holland, but marked severance from France, had ventured on a public and indignant disclaimer of any alliance with the latter country, and had given the lie to Louis's declaration that such an alliance did exist.

And it is curious to note how Macaulay's power of twisting the intricacies of the human heart, especially if it be of mean and tortuous fibre, has misled him in this instance. Not being aware that Sunderland, trembling for his head, had urged James to seek for a complete conciliation with his people, our historian did not perceive that though the king's refusal of aid from Louis was made in James's own most unpleasant way, still that it was a refusal dictated, not by arrogance, but by the necessities of the course which he had adopted.

Whatever might have been the result of that course, the gust of passion excited by the demeanour of the Dutch Federation drove James right round into the opposite direction. He broke out into loud invectives against the Prince of Orange, "declared him to be the worst man whom the earth had produced," who "wished to dethrone his father-in-law and near blood-relation"; and tearing open the door of the audience chamber, he left the Dutch Ambassador in a rage. The tempter from France was soon at the king's elbow; and renewed offers of help from Louis came in the nick of time. These offers clenched James's

determination to humble himself no more before Protestantism in England or in Holland. He gave way to his natural bias; he hated the idea of a Parliament and he drove Sunderland, the adviser of a Parliament, from the Council table; he threw himself completely among the French and Popish camarilla in his Court; and it is needless to tell the rest of that story. We now see how correct was Evelyn's surmise, that Sunderland was dismissed "because he had of late grown remiss in pursuing the interest of the Jesuitical counsels"; and how fully justified was the advice offered to James, on the last occasion when advice from an English statesman was possible, "to sever himself wholly from France."

But it was their too late. The power of the Prince of Orange was in the ascendant; and never has influence been exerted against the interests of the influencer more signally, than when Louis finally bought back James. Had not his offer of help come at the very moment when our irresolute and perplexed monarch was a prey to anger and perplexity, James might still have summoned a free Parliament, and so have frustrated William's enterprise. Thus Louis himself was the chief instrument in placing the English Crown on the head of his great enemy. And if the justification of an unprincipled politician be of any moment, we may add that Sunderland did not betray his master, but was disgraced by him for tendering too unpalatable advice.

We must now fulfil our promise of showing the weakness as well as the strength of Ranke's history. The praise justly conceded to his record of the annals of 1688 cannot be extended to the pages devoted to the year 1641. That so inadequate, almost we had said so contemptible a narrative of that most critical year should be published under the authority of Ranke's European reputation, and with the sanction of the University of Oxford, may, indeed, justly cause regret. Though, of course, Dr. Ranke has no intention of deceiving his readers, still Clarendon himself could not have penned a more evasive account of the dealings of Charles the First with his people; a mere compiler could hardly have put together a more feeble description of the events of 1641. And this failure in the history before us is the more provoking, because the question raised by those events is not a question of party politics, or of mere curiosity, but of justice and historic truth. The Civil War dates, not from 1642, but from 1641; and whether we idolize King Charles, or regard Strafford with detestation, it is equally our interest to know which was the side, in that great quarrel between king and people, which first crossed the limits of rectitude and good order.

But what chance is there of a settlement of that question, if we accept all that Strafford urged in his own defence, and adjudge him guilty only of "indiscreet zeal"? or if the historian, despising contemporary opinion, Henrietta Maria's assertions to Madame de Motteville, and Goring's own evidence, acquits the king of moral complicity with the Army Plot of March, 1641? To one who possesses so slight a grasp upon the course of public events, the second attempt by Charles, in the July following, to array his army against the Parliament, naturally seems unworthy of any mention; and the third attempt of violence, which occurred about two months later,

namely, the "Incident" at Edinburgh, that strange precursor of the king's fourth and last attempt of the kind, the Arrest of the five members, is, of course, treated as a matter of little consequence.

And if the public events of the crisis of 1641 are thus slurred over, so also are the public feelings, the popular emotions, which that crisis at once provoked and obeyed. We hear nothing of the wide-spread sympathy which changed into admiration the feeling of aversion by which Strafford was greeted at the outset of his trial, or of the expectations, and then the disappointment which Parliament aroused; nor is anything said of the hope and breathless anxiety with which many watched King Charles, till hope became despair. And to show, in conclusion, with what defective vision Ranke has surveyed the chief actors in the drama of 1641, it may be mentioned that he classes both the Court and the House of Lords among Strafford's friends; when one of the most active in the State was Lord Savile, ever his "particular" enemy; another was Bristol, whose "art and malice" Strafford noticed when difficulties began to gather round him; to say nothing of his bitterest foe, the Earl of Holland, his supplanter in the command over the Royal Army, at the moment when the scaffold on Tower Hill became a certainty for Strafford.

But these deficiencies in Ranke's work must not lead us to attempt to rewrite the history of the first year of the Long Parliament. It is enough to show that we notice those deficiencies, because they are serious, and not in the "regular reviewer spirit, carping at everything"; nor should these deficiencies screen from view the other side of the account between us and the historian and his translators at Oxford—the large debt of gratitude which is due for a book which affords a clear and novel account of the European position held by England during the seventeenth century.

*Cobden Club Essays. Local Government and Taxation. Edited by J. W. Probyn. (Cassell, Petter & Galpin.)*

THIS most valuable volume opens with excellent essays on Local Government in England, Scotland, and Ireland, by Mr. George Brodrick, Mr. McNeel-Caird, and Mr. Hancock respectively, followed by a memorandum on Local Government in the English Colonies, by Sir Charles W. Dilke, in which we notice the misprint of "Portland" for Westland. Then follow useful articles, by M. de Laveleye, on the Low Countries, and M. de Franqueville, on France; interesting and picturesque contributions by Señor Moret y Prendergast and Mr. Ashton W. Dilke, on Spain and Russia; and a philosophical essay of great importance, by Mr. R. B. D. Morier, on Local Government in Germany.

Mr. Brodrick treats English local government historically; and it is curious to find that his view of the state of the English counties before the Conquest would pass muster for an account of the state of things existing in Germany in 1660, in Russia in 1860, or in parts of India now. Both Mr. Brodrick's and Mr. McNeel-Caird's essays are marked by a sturdy Liberalism, which is absent in those of Dr. Hancock and of M. de Franqueville.



Mr. Caird, who will make a sensation of no pleasant kind in his own country by his statements on the subject of Scotch pauperism and Scotch illegitimacy, speaks out not only strongly, but almost fiercely. Dr. Hancock, Sir Charles W. Dilke, and Comte de Franqueville, are statistical. We wish that the colonial essay had included the excellent local government law of the Province of Ontario, which is one of the most scientific that there is.

With the English and Scotch essays, those of M. de Laveleye, Mr. Ashton W. Dilke, Señor Moret, and Mr. Morier, are the most important in the volume. All four are excellent;—Mr. Morier's, on Germany, perhaps the best. A singular study of character is presented by a volume of this kind, when a number of gentlemen of ability have to write upon one subject, and treat that subject in ways so various as to range from the heavy statistics of Dr. Hancock to the epigrams of Mr. Morier, whose essay, brilliant as it is, might almost be described as philosophic flippancy. Here is a taste of Mr. Morier's quality, to justify our phrase:—it reads more like a passage from a peroration of Mr. Disraeli's, than one taken from an essay of the Cobden Club:—

"It is astonishing how many seekers are employed in this field; how they differ from each other in their personal qualifications, and how great is the contrast presented by their several methods. Gneist in his masterly anatomy of self-government in England; Mr. William Rathbone in his able letters to the *Times*; the communards toppling down the column in the Place Vendôme; Mr. Castelar perorating at Madrid; the Federalists of Carthagea manning iron-clads with galley slaves, and cruising about in no particular direction, followed at a respectful distance by foreign men-of-war, with no particular instructions, are all of them labourers in the same vineyard."

Still, for all Mr. Morier's fun, there is, perhaps, more in his essay than in any of the others, unless it be Mr. Brodrick's, but we repeat that all are good.

## FRITHJOF'S SAGA.

*Esaias Tegner's Frithjof's Saga.* Translated from the Swedish by Leopold Hamel. (Trübner & Co.)

It is evident that Tegner's 'Frithjof's Saga' possesses strong attractions for the English mind; for otherwise we should not be treated to so many translations of it. Two years ago we had a version of it by Capt. Spalding, which we were obliged to consign to the category of imitative failures. Now we have a fresh effort from the "maiden pen" of Mr. Leopold Hamel; and we are afraid that, with all our desire to do justice to his laudable attempt, we must assign to it a place among failures below that occupied by the more mature work of Capt. Spalding. It must be borne in mind that translating Tegner is no child's play. Tegner is a poet of a high class, and will occupy, for a long time to come, a place in the foremost ranks of Swedish poets. He is concise, pithy, and a master of language and form. His imagination frequently approaches the sublime; his similes—and he may be said to be a poet of similes—are always models of aptness of expression. His rhythms are sometimes strange, even to weirdness, and abound in feminine end-rhymes. He is so naïve that even his own countrymen have found him now and then guilty of platitudes;

but 'Frithjof's Saga' does not bear out the charge in one single instance. A remarkable feature of the poem before us is the author's deep and extensive knowledge of the Northern mythology. The heathen age with its cultus, manners, and mode of thought Tegner has at his command, and 'Frithjof's Saga' may be truly said to be an ideal representation of heathen and heroic Scandinavia. Lastly, the poem, as a love story, is perhaps the healthiest and purest that can be put into the hands of any reader. With its artistic qualities we are not further concerned now.

It is evident that any one who undertakes to translate 'Frithjof's Saga,' must not only understand Swedish, but he must also understand the poet and the things about which the poet speaks. Besides, he must be poet enough to be able to give in the translation the exact metres and rhymes of the original in a language which suits the subject as Tegner's does; and Tegner will no more bear being represented by the process of omission, transposition, and interpolation, than any other writer who thinks deeply and expresses himself concisely. But Mr. Hamel has produced a translation which breaks every rule of poetic translation. He professes to follow exactly the original metres, and he does not do so. He misunderstands, and he fails to understand; he "skips" and he interpolates with equal audacity—a result of the difficulties which rhyming has entailed upon him. We shall give a few illustrations of Mr. Hamel's mode of translating, to show that we are not exaggerating; and in order not to be too hard on him, we shall not justify our statements by quotations from the difficult songs,—we shall take the easiest song in 'Frithjof's Saga,' Canto XVIII, to which he gives the title of 'The Sledge Drive.' In describing the reckless driving of the hoary king Ring over the ice, when crossing a certain bay, Tegner says:—

Det går som stormen går öfver sjön  
Den gamle ej aktar sin drottning's bön,

which in a translation, tolerably literal, may be rendered—

They drive as storms o'er the ocean fare,  
The aged one heeds not his spouse's prayer.

But Mr. Hamel translates—

They fly like unfettered storms on the sea;  
The king listens not to his queen, not he.

Again, when the furious driver falls, sledge and all, through the ice, the original says of the treacherous Ran—

Hon stöter et hål i sitt silfvertak  
Och släden ligger i öpen vak,

which literally rendered means—

A hole through her silver roof knocks she,  
The sledge there lieth in opened sea.

But Mr. Hamel must have it:—

She cleaveth a hole through her icy crown,  
And she draws the sledge through the crevice down.

Again, when Frithjof performs the feat of pulling horse, sledge, and all out of the sea, Tegner says:—

Då svänger han lätt med et enda hopp  
Båd' häst och släde på isen opp.

Literally:—

Then sweepeth he with one pull in a trice  
Both horse and sledge up on to the ice,

but which under Mr. Hamel's manipulation becomes—

With a single pull, and both sledge and steed,  
From the cool embrace of Rana are freed.

It is unnecessary to expatiate upon this kind of translation. And when in the easiest part of 'Frithjof's Saga' Mr. Hamel fails so signally we need not wonder at his shortcomings in the more difficult ones. We might fill pages were we to illustrate all the points in which Mr. Hamel has been guilty of gross faults, leaving all minor points out of consideration. We shall, however, content ourselves with a few instances only. To begin with the beginning, we presume that the opening canto of 'Frithjof's Saga' will be unanimously allowed to be a fine specimen of Tegner's poetry. The chief point in it is the symbolical way in which the poet treats the two chief actors of the story, who are not only a handsome, manly boy and a pretty young maiden, but respectively representative types of Northern men and women, and central figures in the sphere of life which the heathen North allotted to each. If the translator drops out of the translation the *double entendre* of the original, the imitation reads more or less as a collection of words strung together without a purpose. We shall take only two stanzas of this song, that in which Tegner describes Ingibjorg as a young girl undeveloped yet into womanhood, and that in which he describes her life's destiny as compared with Frithjof's. Having said that they grew up together in Hilding's home, Frithjof as an "Oak," and Ingibjorg as a "Rose," he describes her thus:—

Den andra växte som en ros,  
När vintern nyss har flytt sin kos;  
Men våren, som den rosen gömmer,  
I knoppen ligger än och drömmar.

Mr. Hamel translates:—

The other bloomed a tender rose  
By winter held in sweet repose, (!)  
Which, as the spring dispels earth's sadness,  
Awakes to beauty and to gladness. (!)

Men stormen skall kring jorden gå,  
Med honom brottas eken då;  
Och vårol skall på himlen glöda,  
Då öppnar rosen läppar röda.

Literally:—

But when o'er earth the tempests fly,  
The brunt must bear the oak-tree high,  
When spring's sun in the heavens gloweth,  
The rose her red lips opened sheweth.

To this verse Mr. Hamel gives the following treatment:—

When tempests on the earth appear,  
The oak the combat does not fear;  
When Spring-sun glows, and sing the thrushes,  
The rose then opens her lips and blushes.

We might multiply examples like these. Before, however, parting with our translator, we may give him a few stray hints. We may remind him that *ärrig* in Canto II. has nothing to do with *ära*, glory, the adjective corresponding to which is *ärorik*, but means "full of scars," from *ärre*, a scar; and we must really protest against such mode of translating as this:—

"See morning dawns!" No! Vårdkas<sup>96</sup> tower  
Is yonder flaming from the east.

(Note)—"56. Vårdka is a lighthouse," which it does not mean; it means a beacon or watch-fire, and Frithjof says simply this:—

Lo, day now dawns! No, 'tis the flame but  
Of some watch-fire yonder east.

(Se, dagen gryr. Nei, det er flammen  
Af någon vårdkas österut.)

Then, again, Mr. Hamel's mode of dealing with mythological names is not quite what we should have expected after reading his Preface:

"Bragaradhur" for *Bragaradður*, "Erdandi" for *Verðandi*, "Funafeng" for *Fimafengr*, "Hobdmimer" for *Hoddmimir*, "Jafenhar" for *Jafnhar*, "Liftrhasur" and "Lifthrsur" (!) for *Lifthrasir*, &c. Mr. Hamel's geography is very funny: *Gröningsasund* becomes "Jutland," being *Grönasund* or *Grønningjasund* of the ancient Sagas, and meaning the sound dividing the Danish islands Möen and Falster, now *Grönsund*. *Solundar* is Mr. Hamel supposed to be the Orkneys, when it is really the name of the three islands which lie outside the mouth of the Sogn or Sognefjorden in Norway, now called *Sulend öer*; *Gandvik* he translates the "Baltic" instead of the *White Sea*. Scarcely more successful is he when he attempts to interpret certain northern terms. *Urda-well* he renders "belonging to the norms," instead of *fountain of fate*; *varg-i-veum*—"excommunication by the priests," instead of *wolf in sanctuaries*; *Friday* is said to be called after "Freyja," instead of *Frey*, the *deus annone* of the Swedes, &c. We have now done. We hope that, if the translator means to continue his studies in Swedish poetry, he may profit by our review of his present work.

*Diary of the late John Epps, M.D., Edin.; embracing Autobiographical Records, Notes on Passing Events, Homœopathy, General Medicine, Politics and Religion, &c. Edited by Mrs. Epps. (Kent & Co.)*

At various times the London, and in some instances the general, public have been much indebted to the family, or to persons bearing the name of Epps; and to these persons the indebtedness has been acquitted with much profit to the creditor. Some thirty or forty years ago the metropolis was studded with "Epps's Ham-and-Beef Shops." They were improvements on the old "cook-shops." The viands looked, what they were, "first rate." The ham was roseate, the beef juicy, the weight good, the charges moderate, and the digestion of the consumer perfect. There was a certain picturesqueness about those ham-and-beef shops. They dwelt in the memory. Charles Lamb, at the top of a mountain, let his mind wander from the glories before him to the shop at the corner of St. Martin's Court. How is it that those shops, tempters of appetite, have all disappeared? At all events, the name of Epps, the bearer of which had a disdain of fame or immortality, was wiped out from the doors and windows of those succulent establishments, and it was supposed that the ham-and-beef benefactor had made several fortunes, and invested them in land.

After this great solace of the hungry had gone, there appeared the equally celebrated person and product, Epps and Cocoa. Epps's cocoa is for weak digestions what Epps's ham and beef were for those with strong digestive powers; and it has made, as well as often undergone, a stir. The vegetable probably proved more profitable to its proprietor or vendor than the ham and beef. We are not in the secret, but we judge from analogy. The *Chocolat Ménier* has built for its inventor one of the most exquisite palaces in or near Paris. Fancy a regal house resting on a foundation of chocolate-tablets at a few sous a pound!

Perhaps the name of Epps is as well known in connexion with homœopathy as with

anything. Having, as it were, established wholesome materials for dinners, suppers, and breakfasts, the name has achieved a homœopathic immortality; and the owner of it satisfied a good many patients that the less medicine they took the better for them.

The best part of the volume before us is that which contains the autobiographical details. It is only to be regretted that there are not more of them. Mrs. Epps, however, has supplemented the life by extracts from letters and her own memory. After all, the life is that of a simple, earnest, and, in many respects, clever man. Dr. Epps was a native of Kent; he was early apprenticed to a surgeon, was early addicted to falling in love, and was a hard worker and thinker. His thinking led him to much seriousness of character in religious matters, and to much action in social and political matters. He was a reformer in medical as well as in State and Church affairs; one of those busy men, too, who, by good arrangement of their time, find a way to do everything, and have ample leisure for self-enjoyment, or for the promoting of others.

Dr. Epps's reforming opinions as regards medicine and religion were probably founded when he was apprenticed to Mr. Durie, a surgeon, who had been a minister of the Gospel, and who, having failed as a guardian of souls, thought himself qualified to be a curer of bodies. John Epps says that Mr. Durie had but two remedies, *mixture purgans* and *pillule purgantes*, both of which were prepared by the apprentice. These remedies were provided in the morning for patients Mr. Durie might visit during the day, to whom he would have to send them in the evening! This sort of practice was continued after Epps had become a lecturer. An assistant to a West-End apothecary told him how he and his fellows were employed of a morning in making up carminative draughts, to be sent out later in the day. An old viscountess used to swallow four of these daily, and fancy her life was insured by the process. Each draught contained the yolk of an egg, half an ounce of sherry wine, some tincture of cardamine, and cinnamon water. Mr. Durie showed his own belief in his remedies by occasionally swallowing them himself, out of mere wantonness, as it were. Dr. Epps mentions another case of a patient who was put into mortal terror by being told by his doctor that he was suffering from Enterodynia, simply "stomach-pain." Epps early grew disgusted with quack practice and high-sounding names. He thought the latter often concealed ignorance under a cloud of mystery, or was adopted to frighten the patient into submissive endurance. Besides, the doctor of those days went abroad in knee-breeches, black silk stockings, and a walking-stick, properties belonging to his character, and effective in imposition. In the house of the religious compounder of pills and mixtures, Mr. Durie (who received a liberal premium with his apprentice), poor little Epps was ill fed, was made a sort of errand-boy of, and altogether was roughly trained into that spirit which caused him later to turn to homœopathy, and therefore to be the hero of this biography of nearly 700 pages, the tribute of the widow to one who bore with honour and no little profit the well-known name of Epps.

#### DESIGN PATENTS.

*The Law of Design Patents: With Digests and Treatise. By William Edgar Simonds. (New York, Baker, Voorhis & Co.; London, Sampson Low & Co.)*

THE law of Design Patents occupies in the United States pretty much the same ground as the law of Copyright in design with us. As, however, in either case, it is a law merely of a constructive and arbitrary character, it is highly probable that the decisions of the Courts of one country on such a subject would be of very little use as a guide to the practical lawyer in the other. It is a subject, indeed, on which different minds must often come to adverse conclusions even in the same country, and in the effort to administer the same law. In a remarkable series of cases in America the truth of this aphorism was sharply illustrated. In the case of *Root v. Ball* the judge laid down the principle that it is not necessary, in order to constitute an infringement, that the thing patented should be copied in every particular; but if the design and figures are substantially copied, so that the same appearance is produced, the patent is infringed. In the subsequent case of the *Gorham Company v. White*, the judge of first instance considered that the infringement must be tested by the means employed for producing a certain result and appearance, and not by the result or appearance itself. Experts must, therefore, be employed, as in patents of machinery, to guide the Court, which must not trust to the evidence of its own senses; and even if the appearance be exactly the same, there is no infringement if the means that produce it are different. The Supreme Court over-ruled these doctrines with a high hand, and brought back the law to its original and reasonable state. It must have been from a certain confusion of ideas that the judge below propounded a doctrine which, in effect, would have abolished patent in design altogether. The Supreme Court laid down that the controlling consideration is the resultant effect, the true test of identity the sameness of appearance. Accordingly it is not the expert who is to decide on that sameness, but the ordinary observer, who is deceived when he purchases a pirated design, under the impression that he is purchasing the original. A singular point in the American law is the introduction of the word "genius" as one of the qualities required to raise a claim for a design patent. The author correctly observes that the words "industry," "efforts," and "expense" are not likely to raise controversy; but the word "genius" could scarcely fail to do so, and has, in fact, given rise to most opposite opinions. We can scarcely agree with Mr. Simonds in his opinion, which, as we understand it, is that this word is reasonable and good, as making a high order of originality necessary; for it seems altogether beyond the province of a law court to decide whether the order of originality is high or low. It will be interesting to the general reader to know that the French legislators first seized the principle of protecting designs as early as 1737; whereas in England the inventor of a design received no protection till 1787, and in the United States, it would seem, till 1842. An English writer on Copyrights (Copinger) is of opinion that the French owe to this early protection



the unrivalled position in matters of taste to which they undoubtedly lay claim, and for which many people give them credit. Mr. Simonds's book differs somewhat from the ordinary type of English law-book in its arrangement, and we are inclined to think that English writers may take a useful hint from it, if the law publishers will allow them to do so. Mr. Simonds's own portion of the book, under the name of "comments" or "treatise," occupies just forty pages. An English writer would have swelled it up to about two hundred, leaving no room for the solid legal ore, consisting of actual reports and an alphabetical digest, which makes Mr. Simonds's book a complete chart or plan of the subject which he desires to place before the reader.

*Practical Hints on the Quantitative Pronunciation of Latin, for the Use of Classical Teachers and Linguists.* By Alexander J. Ellis. (Macmillan & Co.)

MR. ELLIS has here given, in a revised and enlarged form, the substance of a paper read at the College of Preceptors, when, as he says in his Preface, he had "an audience of classical teachers, who, during an address of unexampled length (nearly two hours and a half) listened with that attention which only great practical interest in the subject could demand." We sincerely hope that this book may be received by teachers both at the Universities and at schools in the same spirit. No Englishman has so good a claim to be heard on all questions of pronunciation as Mr. Ellis has; and the interest of this special point of Latin pronunciation (which once understood makes the Greek intelligible also) is not merely antiquarian. The old defence of classical studies in England is that the mind is best educated by the study of the thoughts and feelings of men widely different from ourselves—men whose literature and politics have left a lasting impress on the world. If this defence be a sound one (and we think it is), surely it is worth any trouble to realize to ourselves as fully as possible exactly how these men lived and seemed to each other; and no characteristic of a nation is so striking as its method of speech. Contrast for a moment the English and French modes of speech. In England we have monotonous lowering of tone at the end of a sentence, and in each word one fixed syllable distinguished by greater emphasis from the others, which in ordinary conversation are slurred over and sometimes totally obscured; in France each syllable is clearly heard and pronounced with approximately even force. How large a part of the every-day English conception of a Frenchman is made up of his intonation! We feel at once how utterly different his method of speaking is from our own; but even after years we may not succeed in speaking French as a Frenchman does, unless we detect the principles which underlie the difference of pronunciation. Now, there is great reason for believing that the Greek and the Latin systems differed from ours even more than the French does. How then can we in any degree realize to ourselves how a Greek or a Roman spoke, when we persist in speaking Greek and Latin with our English accentuation?

It ought to be clearly understood that this

question has nothing necessarily to do with what is commonly misnamed the "new pronunciation" of Latin. The advocates of that reform wish to substitute for certain sounds other sounds of different quality—to sound, *e.g.*, the *a* in *fari* like the *a* in *far*, not like the first sound of the diphthong heard in *fare* and *fair*. That *fari* was sounded so by Cicero no one for a moment attempts to deny; but those who are opposed to change maintain that we know quite well what Cicero meant, that *fair-eye* conveys just the same meaning to us as *fah-ree* did to him, and, therefore, no harm is done by attaching our sounds to his letters. We are not now about to argue this point; we think that the reasons for change are sufficiently strong; but we are quite willing to concede to the supporters of the old system that Latin sounded as English may be as valuable an instrument of education as the Latin spoken by a Roman. But the reform for which Mr. Ellis pleads is one primarily of quantity, though he includes the quality of the sounds also. He asks us to sound *fari* as we profess to do, but as nine out of ten Latin scholars never do, except when they are consciously trying to do so—with the same length of sound in each syllable; and, secondly, he asks us to pronounce it always—as we should do if the word came at the end of a sentence, and sometimes accidentally in the middle—with the pitch of the voice raised on the first syllable, and depressed on the last. In a word, he asks for correctness of quantity and of intonation. It will be obvious then that any schoolmaster, to whom *fair-eye* is still dear, may, nevertheless, do all that Mr. Ellis herein asks. In our mind, and in that of Mr. Ellis, it would be much better if he would reform his qualities also; but we believe that even the wrong sounds, rightly pronounced, will teach him, and his pupils through him, more of the mind of the Romans as expressed in their speech than the true sounds if given in the English mode of pronunciation. A Latin sentence so pronounced would unquestionably have been as unintelligible to a Roman, as a French sentence pronounced by a Frenchman is to an Englishman unused to French intonation, though every word in the sentence may be as well known to him as their English equivalents. Why should this fact—that the intonation is the very soul of spoken language—not be recognized as fully in the case of Latin as it is in the case of French? The only valid reply would be that the pronunciation of a dead language cannot be equally known with that of a living one. Is this so in the case of Latin?

Now as to quantity, there is no doubt what Latin usage was. We profess to recognize quantity in all our reading, but do so most imperfectly. Take a line like that of Lucretius—

*et membratim vitalem deperdere sensum.*

Let any one read this line with exact regard to quantity, and also in the ordinary way, and he will soon recognize the entire difference of effect. If he read the line without thinking, he will probably make four really long syllables, those on which the English force-accent falls—

*et membratim vitalem deperdere sensum:*

the rest will, perhaps, vary in length slightly.

The first syllables in *membratim* and *vitalem* may, probably, be a little longer than the rest; but all will be shorter than the four accented syllables. Will such a gentleman believe that he has made at least six false quantities? As Mr. Ellis most truly says elsewhere ('On Accent and Emphasis,' in *Trans. Phil. Soc.*, 1873-4, p. 153):—

"We pride ourselves on pronouncing Latin according to quantity, and yet do nothing of the kind. To say *vetigal* [*i.e.*, with the English force-accent on the first syllable] is enough to deserve a flogging. The master thinks the boy made the first syllable long, and the second short, but did not think at all about the third; and that when he himself said *vetigal*, he made the second long; but what of the first and last? I believe that no one thinks that the word is *vetigal*, and that no Englishman really lengthens the first and last syllable in saying *vetigal*."

Surely there is room for reformation here, where it is little thought of.

But as regards accent, it should be said fairly that there is some room for doubt. Mr. Ellis holds, and we think rightly, that it was a pitch-accent in classical times, *i.e.*, that certain syllables, which grammarians tell us had the "accent," were pronounced in a higher key, and the rest nearly equally low. The opposite view is, that in classical times accent was, what Mr. Ellis allows it had become at the end of the third century, and probably earlier, a force-accent, as it is in English, or, at all events, that pitch and force coincided. That there is something in Priscian and other grammarians to countenance this view, cannot be denied. But, on the other hand, it is clear that their knowledge of classical accent, if different from their own, was only traditional, and worth very little; and the indications given by Cicero and Quintilian (whose testimony, if definite, would be conclusive), are much in favour of Mr. Ellis. We have not room here to discuss the point, and can only refer to the book before us, and also to the other more general and extremely valuable paper above mentioned. If Mr. Ellis be wrong,—if accent meant essentially increase of force, whether accompanied by increase of pitch, or not,—the schoolmaster who wishes to reproduce the Latin accent will have little to do, for in words of not more than three syllables the English accent and the Latin will generally coincide; but he should guard against force being thrown (as the English habit of accenting as far back as possible makes it easy to throw it) on the first syllable of a four-syllable word, like *incipiam*. A difference should also be made between the acute and the circumflex, and care should be taken not to accent enclitics. In this case, for example, in such a line as that given above, if care be given to the quantities, the accents may be left to take care of themselves, for they are the same in both languages: even the *et* at the beginning will be rightly read as in the ordinary English reading, without accent, because it will form one word with *membratim*. But, if Mr. Ellis be right,—if in Latin not only quantity but also pitch was fixed for every word, so that a good speaker could be allowed no variation from a definite standard either of length or of tone, though he could give emphasis as he pleased by additional force on any syllable he liked,—if this be so, there is no doubt that the schoolmaster has his work cut out for

him. Let him go back to his Lucretius and read the line now with greater pitch on each of the four syllables without force upon any one of them; and though we think that he will allow that the grandeur in the cadence of the line is immensely increased, yet he will also allow that it was extremely difficult to do. We have said that he should abstain from emphasizing any one of the four syllables only for sake of practice. There is no reason why a speaker should not, if he think it gives a better effect, increase both force and pitch on the same syllable. But it is of the first importance that he should recognize that pitch and force are distinct from each other, and that pitch *must* be raised on a certain fixed syllable in each word, while he may put force where he pleases. In our own rough examples to pronounce Latin with a pitch-accent, we found it simplest at first to regard every word as though it were the last in a sentence; but, if this method be adopted, it is important to remember that no real break must be made between the words, for such break is certainly contrary to the genius of Latin pronunciation. There is no good in concealing that the difficulty of pitch-accent to an Englishman is very great. It seems hopeless at first to acquire it; still more, to teach it to boys; but, probably, when the master is fairly perfect, imitation of the actual sounds will smooth the path of the pupil. Mr. Ellis gives abundant examples for self-instruction—well-known passages in Virgil, &c., marked as they should be read, and a full commentary on each besides; he has also given prose passages, chiefly from the *Orator*, both for the sake of practice, and also as embodying certain facts on which he relies.

In order to give lessons in reading Latin, Mr. Ellis has been obliged to include in his lecture the treatment of final *m*: in doing which, indeed, he goes beyond the subject specified in his title; and in order to make his practice quite consistent, he should also have dealt with cognate questions, as the sound of final *s*, in combinations such as the "infantibus parvis" of Lucretius, the sound of *n* in words like *ensor* when it is sometimes written, sometimes not, and other such like points. Mr. Ellis thinks that *m* had no sound when at the end of a sentence, or when the next word began with a vowel; if it began with a consonant, the final *m* was either assimilated to that consonant (e.g. *iam nox* became *ianno*), or it was dropped, and the vowel lengthened (*iā nox*); on either hypothesis the difference in sound is very slight. When final *m* is dropped before a vowel, the two vowels must be "slurred," just as though the word had originally ended with a vowel: that is, they must both be sounded, but their joint length (in verse) must be only such as the metre allows; in some cases, e.g. *serum est*, where the *e* of the second word was probably not even written, the *u* would occupy the whole place (*serūst*), just as though it had been *serō st*. We do not feel quite convinced by Mr. Ellis's results as to *m*; he relies mainly on the well-known passage of Quintilian (9. 4. 40.), who says that *m* in this position, "etiāsi scribitur, tamen parum exprimitur . . . adeo ut paene cuiusdam novæ litteræ sonum reddat: neque enim eximitur sed obscuratur, et tantum aliqua inter duas vocales velut nota est, ne ipsæ coeant." Mr. Ellis thinks that *parum* here is simply a negative;

"the letter is written but not sounded"; but we very much doubt whether Quintilian would have used the word in this sense in such a context,—and the following words Mr. Ellis practically ignores, only saying that he formerly thought, but now disbelieves, that by "novæ litteræ sonus," Quintilian meant that the preceding vowel was nasalized. We confess that we think this is the simpler explanation of the words, and the evidence (such as it is) which can be got from Cicero supports this view just as much as any other. There certainly is some evidence of the existence of nasalized vowels in Latin, e.g., the forms *cesor* and *ensor*, *thesaurus*, &c., the variation of quantity of the *i* in *insanus* and *indoctus* (Cic. *Orator*, 159), all which facts are more easily explained by supposing a nasalized vowel than in any other way. These indications are not taken into account by Mr. Ellis, but all the other attainable evidence may be found in his book, and the reader must form his own judgment.

*A Lost Chapter in the History of Mary Queen of Scots Recovered.* By John Stuart, LL.D. (Edinburgh, Edmonston & Douglas.)

THIS work consists of a narrative of the events connected with the marriage of James Earl of Bothwell with the Lady Jane Gordon, sister of the Earl of Huntley, and also with his divorce from that lady and subsequent marriage with the Queen of Scots. An account is annexed of the life of Lady Gordon after her divorce from Bothwell down to the time of her decease in 1629, in the eighty-fourth year of her age. Copies of various documents illustrating these events are given in an Appendix, the most remarkable being the original Dispensation for the marriage of Bothwell and the Lady Jane, which, after it had been missing for three centuries, was discovered by Dr. Stuart amongst the family papers of the present Duke of Sutherland, at Dunrobin. The Dispensation is dated 17th of February, 1566, and was granted by John Hamilton, Archbishop of St. Andrew's, with the authority of Legate a latere from the Holy See. A facsimile of the original at Dunrobin is given by Dr. Stuart. It is drawn up in the ordinary style of such instruments, and, after narrating their connexion in double fourth degrees of consanguinity, grants liberty to the parties to be married to each other notwithstanding that impediment. There is also an endorsement, apparently referring to its registration. The marriage of Bothwell met with the warm approval of Queen Mary, whose name appears at the head of the list of signatures to the marriage contract, and who also presented the bride with a wedding-dress of cloth of silver, lined with taffeta. Her goodwill is further shown by an entry in her Testamentary Inventory, drawn up three months after the marriage, by which she bequeaths "A Madame de Boduel, une couiffe garnye de rubiz perles et grenatz." The marriage was solemnized on the 22nd of February, 1566, with great feasting and rejoicing at the Court; and although the Queen was desirous that the ceremony should be performed according to the rites of the Roman Catholic Church, Bothwell's religious scruples as a Protestant would not suffer him to grant her request.

In less than three weeks after these events

occurred the murder of Rizzio, which brought about an entire change in the political situation in Scotland, and paved the way for the assassination of Darnley, which took place in the following February; and in little more than a year after his marriage the Earl of Bothwell became the husband of the Queen. In order to carry out his union with Mary, it was necessary that he should first rid himself of his wife; and there seems to have been no reluctance on that lady's part to assist his wishes in that respect, Bothwell having previously secured to her the quiet enjoyment of all those lands with which he had endowed her at the time of their marriage, and, further, using his influence to procure a reversal of the forfeiture by which the House of Huntley had been depressed since the disastrous fight at Corrichie. For the purpose of divorce two distinct lines of procedure were resorted to; and it is rather curious that the Catholic Lady Jane should have appealed to a Protestant court for relief, whilst Bothwell, who called himself a Protestant, should have applied for the same purpose to the representative of Romish jurisdiction in Scotland. An action was brought by the Lady Jane Gordon before the Commissaries of Edinburgh on the 26th of April, being two days after the Queen's abduction to Dunbar; and proof of the Earl's adultery with Bessie Crawford, one of his wife's maid-servants, having been furnished, the sentence of divorce was pronounced on the 3rd of May.

On the other hand, a suit was instituted before the recently restored Court of the Archbishop of St. Andrew's, at the instance of Bothwell, for a declaration of nullity of his marriage with Lady Jane Gordon, on the ground of their relationship within the prohibited degrees, and their marriage without a Dispensation; and in face of the fact that a Dispensation had been granted by the Archbishop, little more than a year before, sentence was given on May 7, that the marriage was radically null for the alleged respects. Among the witnesses adduced was Alexander Gordon, uncle to Lady Jane, by whom the marriage ceremony which had united her to Bothwell had been celebrated in the previous year. The procurator of the Lady Jane who appeared, contented himself with making some general objections in law to the depositions without producing the Dispensation, which was undoubtedly in that lady's possession at that time, and would obviously have proved an effectual barrier to the sentence of nullity, and, consequently, to Bothwell's subsequent union with the Queen.

The really important question, however, is whether Mary knew of the Dispensation; and here Dr. Stuart comes to a different conclusion from Mr. Hosack, who, in the second volume of his work on the Queen of Scots, has given various reasons for the belief that the Queen knew nothing of its existence, and says that "it is infinitely more probable that the Queen was kept in ignorance of the Dispensation than that she should have consented to a marriage which she knew at the time was not only absolutely void, but which could not, by any possibility, be rendered valid." Dr. Stuart thinks that, considering the personal interest taken by Mary in the marriage of Bothwell and Lady Jane, and the semi-public nature of the Dispensation, "that the Queen was aware throughout of the existence of the document,



and that she at least acquiesced in its collusive suppression. The inferences to be drawn from such a conclusion, supposing it to be well founded, must be left to those who are dealing with the history of the period as a whole, and who can fairly estimate its bearing on the question of Mary's relations with Bothwell, viz., whether in them she is to be regarded as a willing agent or a helpless victim." The whole subject, like everything else connected with the history of Mary Queen of Scots, is perplexing, as it seems almost incredible, even after taking into consideration the unscrupulous character of the parties concerned, and their readiness to play into one another's hands, that Bothwell should openly have sued for a divorce, the ground of which was based on the non-existence of a document still extant, which, from its endorsement, would appear to have been enregistered in the archives of the court from which he sought relief. One thing is, however, clearly brought out by this work, namely, that whatever may have been the theory with respect to marriage and divorce in Scotland at this period, the practice was extremely lax and confused. Bothwell, at the time of his marriage to Lady Jane Gordon, was claimed by a Danish lady as her husband, and had besides been married, or handfasted, to Janet Betoun, afterwards the Lady of Buccleugh (the heroine of the 'Lay of the Last Minstrel'), who was reputed still to have kept up her connexion with him, and to have had a considerable share in promoting his marriage with the Queen. The Lady Jane Gordon, although a devout Catholic, did not consider the existence of the Dispensation a sufficient bar to her contracting marriage during Bothwell's lifetime, and, accordingly, upon very insufficient evidence of his death, took for her second husband Alexander, Earl of Sutherland, who had himself been recently divorced from the Lady Barbara Sinclair. The probability is that the system of dispensations founded by the Court of Rome for fiscal purposes, by which the impediment of consanguinity was carried to such an extent as to impose unnatural restrictions on matrimony, never took much hold on the conscience of the people, who besides, in many instances, could not have had the means of paying for the removal of what must have seemed merely an artificial impediment. In his narrative of the subsequent life of Lady Jane Gordon, Dr. Stuart deals rather more tenderly with her than her share in the suppression of the Dispensation would seem to warrant, and does not visit her conduct with the reprobation that it deserves. After her union with Earl Alexander she seems to have devoted her energies to promoting the weal of the house of Sutherland, and after having, in her old age, endured persecution for her adherence to the Church of Rome, being actually excommunicated for her refusal to subscribe the Confession of Faith, she died peacefully at Dunrobin, in her eighty-fourth year, early in the reign of the grandson of the unhappy lady whom she had assisted to betray.

## THE COINAGE OF PALESTINE.

*La Numismatique de la Terre Sainte.* Par F. De Saulcy. (Paris, Rothschild & Co.)

If studying Judæa, through all its length and breadth, not once only, but in repeated

journeys, can enable a man, already an Oriental scholar of eminence and a practised antiquary and numismatist, to describe such monuments as he meets with in the spirit of the scientific inquirer, yet with a grace of language essentially French, no one can be more fitted for such a task than the veteran M. De Saulcy, to whose early labours so many and such different branches of numismatics are greatly indebted.

We hail, therefore, with peculiar pleasure the publication of this splendid volume on 'La Numismatique de la Terre Sainte,' enriched as it is by twenty-five plates in Dardel's best, though somewhat colourless style; we welcome it all the more cordially since we learn it owes its completion to the shelter this country was able to extend to its accomplished author, when the Prussian invasion drove him, with so many others, to accept a temporary refuge, where his name was already justly honoured, and his numerous antiquarian works already recognized as standard authorities on their several subjects.

M. de Saulcy is the Nestor of numismatic science, and, if not actually the oldest, is assuredly the most distinguished living representative of that long roll of illustrious scholars who have found in coins—the smallest, yet in many ways the most precious, relics of antiquity—the most genuine relics the hand of time has spared. It is, indeed, hard to say in what branch of numismatic study M. De Saulcy has not attained to eminence; while in some he was the first to carry out the methodical course alone of use in scientific researches, and to work out thoroughly what had been but lightly skimmed by earlier inquirers.

Thus his essay on the coins of Byzantium, published nearly forty years ago; that on the autonomous coins of Spain; his numismatic history of the Crusades; with his separate memoirs of the coins of his (we believe) native city of Metz, of the Counts of Bar and of the Dukes of Lorraine, are striking instances alike of clearness and precision of style and of successful research. But besides these, M. De Saulcy has done much towards the investigation of Oriental numismatics (with the exception of India and the far East). Many years since, his letters in the French *Asiatic Journal* justly attracted the attention of all scholars; while his contributions to the due appreciation of the antiquities of the Holy Land have been only surpassed by the recent and necessarily more systematic investigations conducted under the superintendence of the Palestine Exploration Fund. Hence it is, that what may be called his preliminary essay on the coinage of Judæa (published in 1854) at once placed him far in advance of all other students of such matters, leading as this did to the more or less controversial works of Cavedoni, Levy, Madden, and Reichardt. M. De Saulcy has also, from time to time, shown that he is well acquainted with the more abstruse lore, so long locked up in the monuments of Assyria and Phœnicia.

The present volume may be considered as the supplement of his previous essay, in that it contains the result of his collections of Jewish money during the last twenty years, together with the inferences he has been able to draw from the constant study of them. Hence, in this book, M. De Saulcy devotes himself to the Greek and Roman coins

struck in Judæa; his basis for the determination of what shall or shall not be considered Judæa being the list of regions preserved by Hierocles the Grammarian. This decision, at first sight, seems a little arbitrary, and, except that they occur in this list, we do not at once see why Palmyra and Damascus in the north, and Ashdod in the south, are included, and not some other places along the Phœnician coast. Few people would, we imagine, consider Damascus a part of Palestine. It is necessary, however, to draw the line somewhere, so we do not find fault if, in this instance, M. De Saulcy has not been as definite as he is elsewhere. It is enough that we know what he proposes to describe. In this volume, therefore, will be found an unique account of the coins of the Roman Procurators of Judæa, from the time it became a Roman province, A.D. 6, to the destruction of Jerusalem by Titus, A.D. 70, with a mass of most valuable materials, illustrative and confirmatory alike of the New Testament and of profane history: it contains also an account of the money struck in Judæa by no less than fifty-four Roman Emperors or Empresses. A future volume is promised, which will comprehend the regal series of Herod and his family—a branch of the subject which, with all respect for M. De Saulcy, might, we think, as well have been dealt with in the volume before us.

It is impossible, in the case of a work so extensive and so loaded with details, to do more than to call attention to a few matters of general interest, with which the peruser of M. De Saulcy's work will meet, and thus to notice the most salient points. These naturally either group themselves around the Palestine of Sacred Story, or derive their value from linguistic or philological causes.

Thus, among the former, we may mention the satisfactory determination of the site of the Emmaus of the Gospel, which has recovered its ancient name, slightly modified to Amouas, and rejected its second title of Nicopolis, which the Romans had given to it after the overthrow of Jerusalem by Titus. The numismatic types of this Roman Nicopolis offer representations of a wolf attacking a wild boar, the latter animal having been chosen, in derision of the Jews, in a spirit similar to that which led Antiochus the Fourth to pollute the high altar of the Temple by the sacrifice of the same unclean beast. The same idea is exhibited, though in an opposite sense, on the money issued by the Samnite league in Italy, where the Samnite bull appears in the act of crushing the Roman wolf. Again, among the coins of the Procurators, we find specimens that must have been struck by Pontius Pilate, Porcius Festus, and Felix; and hence some types which must have been current during A.D. 30, 31, and 32, the years of Our Saviour's preaching in Jerusalem. The names of the Procurators do not themselves occur; but, as their coins are dated (and there is no question about these dates), there is no difficulty in assigning them to those who respectively minted them. We should add that memorials have been found by M. De Saulcy of the Legio. X. Fretensis, which aided in the capture of Jerusalem, and was subsequently left there by Titus to watch over its ruins; curiously enough their badge is the same wild boar found on the money of Nicopolis.

Another place of great interest, the history of which M. De Saulcy has largely illustrated from its coins, is Neapolis, the ancient Sichem, in Samaria, now Nablous, and the chief centre of what remains of the old Samaritan worship. As is well known, on the opposite sides of the valley of Sichem are the memorable hills of Ebal and Gerizim, the mounts of blessing and curses. Remains of two temples are still discernible on the latter; while the coins indicate in the most remarkable manner the position of both, at least in Imperial times, together with the conical form of the hill on which the principal one is standing. One building is evidently a large edifice of a classical character, surrounded by columns, with the steep stairs leading to it up the side of the mountain, noticed by ancient writers. The other building is, perhaps, the remains of the elder Temple which was destroyed by John Hyrcanus. M. De Saulcy, with some justice, suspects that an error has crept into the narrative of the Bible, and that the twelve memorial stones brought by the Israelites from the Jordan were really placed on Gerizim, and not on Ebal. Another interesting coin procured by M. De Saulcy from Baalbek, represents, in his opinion, the entrance to the great Temenos of the Temple of the Sun. It may do so, but, with the example of Donaldson ('Architectura Numismatica') in our memory, it is well to be on our guard against drawing too many architectural inferences from such slender data as the often much-worn coins of antiquity have preserved. The stairs indicated on the coins of Neapolis just noticed, and those on an Athenian coin, apparently leading up the rock of the Acropolis, refer, on the other hand, to what were, doubtless, historical facts.

We can only now add, in dismissing this most interesting and valuable work, that on a coin of Damascus we find the word *IPHAI*, "fountains," evidently alluding to the "Amana and Pharpar, rivers of Damascus"—the famous streams to which now, as well as in the time of Naaman, that ancient city owes its splendour and prosperity,—at the same time calling attention to the many remarkable instances in which the existing names of places recall their most ancient titles, one and sometimes two or three intermediate ones having dropped through the sieve of time. The case of Emmaus we have noticed. Further instances are those of Akhou, Ptolemais, now Akka (or St. Jean d'Acre); Lydda, Diospolis, now El-Loud; Beit-san, Seythopolis (in reference, possibly, to the famous Cimmerian invasion), then Nysa, now Bey-san; Baito-gabra, Eleutheropolis (a translation of the former), now Beit-Jebrin; and many more.

## SCHOOL BOOKS.

*A Handbook of the Analysis of Sentences.* By Walter M'Leod. (Collins's School Series.)

A CAREFULLY arranged manual, with a particularly good collection of exercises. Mr. M'Leod does not seem quite clear as to the difference between an indirect object and a complement. It surely cannot be right to define "guiltless" in such a sentence as "The judge held the man guiltless" as the indirect object. In another place he frankly says "the indirect object may be analyzed as the complement, if considered advisable." What is meant by "if considered advisable"? But, indeed, the analysis of sentences is a very difficult subject, and few there are who do not stumble in it.

*Shakespeare's Comedy of the Merchant of Venice.* With Introductory Remarks, and Explanatory and Philological Notes. By the Rev. D. Morris, B.A. (Collins's School and College Classics.)

THE Introduction is fairly well informed, and sensibly written. The notes are most meagre, but it would be well if this was the worst that could be said against them. When we are told that *Signiors* is "the Italian word for gentlemen," there is no harm done, if there is no good. But when we read that "I am to learn" is "an example of an ellipsis—'under necessity'—after *am* very common in Shakespeare," we see that the writer is ignorant of the English language, and is likely to make his readers so, if they trust in him. Again, when he notes that *other* is "frequently used for the plural of others," what can be more uneducating than such a statement? These two specimens occur in page 1, and it is only two-thirds of a page. Glancing elsewhere, we see the same sort of thing. For instance, in p. 99 we are informed that *tranect* is "from the Italian *traghetto*." How could it be? The fact is this editor is confounding two different readings. Rowe read *tranect*, and *tranect* is connected with, not derived from, the Italian *traghetto*; but *tranect* is quite another matter. And so on. However, Mr. Morris is not always wrong; and, perhaps, where there is a competent teacher who can perpetually correct him where he is, his edition might be of some use for schools just above Elementary.

*Goethe's Hermann und Dorothea.* With Introduction, Arguments, and Notes by E. Bell and E. Wölff. (Whittaker & Co.)

*Humboldt's Natur- und Reisebilder.* Edited by C. A. Buchheim. (F. Norgate.)

THE first of these volumes is not wholly satisfactory. Mr. Bell and Mr. Wölff have done rightly in prefixing introductions to the several divisions of Goethe's poem; but their notes are poor. Dr. Buchheim's edition of Humboldt's charming sketches is a work of a much higher class. He has given us an excellent introduction, good notes, although not so good as his notes to 'Minna von Barnhelm,' and a glossary of scientific terms. Dr. Buchheim need not have gone out of his way to call the first Napoleon a "tyrant." He might just as well have applied the name to the late King of Prussia, who used to have all Humboldt's letters opened at the post-office. However, we need not dwell on small points, but we may recommend the book as carefully edited. The print and paper might have been better.

*Italian Reading Course.* By Giovanni Toscani. (Trübner & Co.)

WE cannot speak highly of this volume. The dialogues at the beginning are fairly useful, and the subsequent extracts are not badly chosen; but both the notes and the vocabulary are meagre. We do not blame Prof. Toscani for this, because his book is as good as others of its kind, and he has simply followed the beaten track.

## OUR LIBRARY TABLE.

WE have on our table *The Breath*, by J. W. Howe, M.D. (Baillière).—*Horizontal Currents and Eastation*, by J. Martin (Stanford).—*Exercises in "Time and Tune"*, by J. Hullah (Longmans).—*Ninety-Three*, by V. Hugo, translated by F. L. Benedict and J. H. Friswell (Low).—*Half's Vineyard*, by M. J. Franc (Low).—*The Names on the Gates of Pearl*, by Rev. C. H. Waller, M.A. (Low).—*A Century of Ghazels, or a Hundred Odes*, selected and translated from the Diwan of Hafiz (Williams & Norgate).—*A Few Comments on Mr. Gladstone's Expostulation*, by Henry Canon Neville (Pickering).—*The Internal Mission of the Holy Ghost*, by Henry Edward, Archbishop of Westminster (Burns & Oates). Among New Editions we have *The Principles and Practice of Common School Education*, by J. Currie (Simpkin & Marshall).—*The Principles and Practice of Early and Infant School Education*, by J. Currie (Simpkin & Marshall).

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## SIR ARTHUR HELPS.

Few men can have passed away mourned by so large a number of friends as Sir Arthur Helps. For not only might he have reckoned among them those who were brought into personal relation with him, but his readers also. His accessibility, courtesy, and benevolence were known to, and enjoyed by, many; but the fine spirit of his humanity extended to the much larger number



who had been brought within reach of its influence through his writings. Notwithstanding a constitution originally anything but strong, and severely tried from time to time by external circumstances, he was from his earliest years an indefatigable worker,—a worker first for the development and cultivation of his own being, and subsequently for the instruction, encouragement, and delight of others. In comparison with that of the average "working man," his career has been cut short prematurely. But, regarded as a man "of two lives," which for many years past he had been, he might seem to have attained even to longevity. Of a writer who is also the occupant of a high and anxious official position, it may generally be said, as Charles Lamb said of himself, that his works are to be found in the records of his office. But Sir Arthur Helps regarded his literary productions not as recreations or essays "in the intervals of business," but as at least equal in importance to any of the labours entailed on him by his official position. The pen was to him an edged tool, a thing not to be handled in *dilettante* fashion, but to be taken up only with a purpose, and not put down again till that purpose was at least approximately effected. Of the literary merit—the individual charm—of his writings, this is not the moment to speak. Of the amount of labour that went into them, none but those who, so to speak, had the entry of his *atelier* could form an estimate. If there was ever a writer in reference to whom it could be said that genius and industry were convertible terms, it was he. No expenditure of toil or money did he ever allow to stand between him and a truth of whatever kind. Were the only copy of a manuscript at Simancas, to Simancas he would go; were a book inaccessible save by purchase, he would buy it; were it written in a language he did not know—bitter experience had given him an absolute distrust of translations—he would set to work to study that language. The world is so much accustomed to associate learning with dullness, that many of Sir Arthur Helps's most loving and constant readers will be as much surprised to find the former of these qualities attributed to him as they would be the latter. Yet, in the widest sense of the word, he was one of the most learned men of his age. He was what is generally understood by an elegant, if not a great, scholar. He had the use, and was well read in the literatures, of four living languages besides his own. It would have been nearly impossible to begin a quotation in any one of these which he could not have finished. Though not professedly a *savant*, his acquaintance with science, or, more properly, the results of science in their bearings on the well-being of humanity, was extensive if not profound. He had not early enough laid the foundations of sufficient acquaintance with the Fine Arts to rear any considerable structure subsequently upon them; but he loved one of them, music, dearly, and made great sacrifices—some day to be more fully recorded—to promote its well-being and general culture. A complete catalogue of his writings would prove a large one; for some of the most interesting—however, in his own estimation, imperfect—of them have fallen altogether out of notice. His first publication was neither the 'Essays written in the Intervals of Business' nor 'The Claims of Labour,' but a small collection of 'Thoughts,' put into shape before he left Cambridge. The year assigned to his birth, in several notices which have appeared this week, must be incorrect. It will probably be found necessary to antedate it by five years.

J. H.

## THE BALLAD OF DOM DOARDOS.

Lisbon, March, 1875.

Among the old Portuguese ballads one of the best is that of 'Dom Doardos,' of which I send you a free translation. This ballad is to be found in the excellent 'Cancioneiro' compiled by Senhor Theophilo Braga, of the Lisbon Academy of Sciences. A strange and not uncommon proof of the cosmopolitan and ubiquitous nature of ballads is shown in the text. For instance, few people are un-

acquainted with the doleful ditty of 'Lord Lovell,' which most of us have heard chanted by a woe-begone man, in the orthodox undertaker's suit of seedy black, dilapidated gloves, and white band. We know the touching lines describing how

Lady Nancy was laid in the cold churchyard,  
And Lord Lovell was laid in the choir,  
And out of her bosom there grew a red rose,  
And out of her lover's a briar.

## Moreover—

They grew and they grew to the tall steeple top,  
Until they could grow no higher,  
And twisted themselves in a true lover's knot, &c.

In the ballad of 'Dom Doardos,' the plants are olive and pine, which grow and embrace, are cut down, and flow with blood and milk, but the ideas are similar, and the question is, how do these matters travel from England to Portugal, or *vice versa*? I have never seen an English translation of this fine ballad of 'Dom Doardos.' MATTHEW LEWTAS.

The King said to the fair Infanta,  
"Daughter! to the window flee;  
I can hear the mermaids singing  
In the midst of yonder sea."  
"Father! they are not the mermaids  
That you hear so sweetly sing;  
But, my love, my Dom Doardos,  
Calls the daughter of the King!"  
"If, in sooth, 'tis Dom Doardos,  
I will have his traitorous head."  
"Father! if you kill my lover,  
Let my blood be also shed."  
So they slew young Dom Doardos  
At the moonlight evening's close;  
And the Infanta's head lay lowly  
Ere the morning's sun arose.  
One was buried in the chapel;  
The other, near the portal fine.  
An olive-tree grew from her body,  
And from his a royal pine.  
Thrives the one, and thrives the other;  
And entwined their branches grow.  
Then the father, fraught with anger,  
Bids his woodman lay them low.  
From the olive, milk flows gushing;  
Royal blood bursts from the pine.  
Then the Queen, with envy burning,  
Has them cast into the brine.  
Fishers seek the beach for treasure;  
Empty nets bring prayer and plaint;  
But they see a lovely chapel,  
An altar, and an imaged saint.  
Straight they call the priests together,  
Call the priests from near and far,  
That they may baptize the chapel  
Sam Joam de Baixa-mar."  
And the saint upon the altar  
Blessed Virgin do Pilar!  
Soon the people thronged together,  
And the King, among the crowd,  
Struck with sorrow and repentance,  
Smote his breast and wept aloud.  
"Cease, dear father, cease your sorrow,  
Dry your tears, and weep no more;  
No earthly power can sever lovers  
Joined by God for evermore."

## AUTHORS' RIGHTS.

THE scheme for improving the laws relating to literary property which is upon the point of being issued by the new Association to Protect the Rights of Authors, being probably much too long to be published in your columns, it may be of interest to your readers to give a sketch of the objects of the Association as far as regards Copyright, and that other important literary property which Mr. Charles Reade has designated by the convenient name of "Stage-Right." In so doing, however, I must be understood as speaking in my own name, and not in that of the Association.

The Association regards the question of International Copyright between Great Britain and the United States as among the most important of its objects; and there is good reason to suspect that if it can once be disassociated from questions of Custom House duties, and left to such influence as the literary classes on both sides of the Atlantic can bring to bear on public opinion and on their respective governments, the solution of this impor-

\* St. John of the low tide.

tant problem will not be difficult of attainment. The American publisher has unquestionably a right to be protected against the importation of English books to an extent equivalent to the special burdens, if any, under which he is placed by taxes on home production. For the principle of free trade does not require that the native and foreign producer should compete under unequal, but only under equal conditions, so far at least as such conditions are artificially created. Unfortunately, however, in cases of this kind, the parties always find it difficult to agree, not only as to the extent to which justice requires one or the other to be handicapped, but even as to which side is already bearing the heavier load. Difficulties of this kind, however, have really no necessary relation to the question of International authors' rights. It is, of course, desirable that two great and civilized nations speaking the same language should form but one book-market, and it is not pleasant to think that books, whether English or American, should in the presumed interest of a particular class of traders be printed twice over, when once would be enough. But the establishment of reciprocal rights between English and American authors would leave this question precisely where it is. Its settlement would certainly not be rendered more difficult by reason of the fact that the two peoples had at last come to see that there is something shabby and immoral in each lying in wait to pirate the books of the other under no moderating influence save the "early sheet" system, and the "custom of the trade," which means only that publishers combine to secure for each in turn a virtual copyright, often for a ridiculously inadequate sum. It cannot be too distinctly asserted that this is not a publisher's question. It is an author's question in the first place; and in the second place it is a question concerning the public, who, unless all copyright laws throughout the world are based on a false principle, have no real interest in denying to authors their just reward—the enjoyment of the fruit of their labour, at least for such term as the law allows.

This, however, is only by the way. The first object of the Association is to obtain a reform in our domestic copyright law, including the general Acts by which the Sovereign is empowered to make conventions on reciprocal terms for securing to English authors rights in foreign countries.

It should not be forgotten that, while we are reproaching foreign governments with their illiberality in declining to enter into copyright conventions, our own laws, which regulate these conventions and control the powers of diplomatists, are conceived in a narrow and paltry spirit. We have conceded the principle of international morality, but we have done it so grudgingly, and under so many sinister provisos, that it is easy to see that on one side or the other the framers of these laws had not really their heart in the work. Earl Russell's famous offer to make a reduction of three pounds in the borough franchise could not have been less calculated to stir the hearts of unrepresented than the five years' protection offered to the translated works of foreign writers. For observe how even this boon was clogged with conditions; how burdensome, vexatious, and useless are the regulations. Five years is, I believe, the shortest term of copyright ever conferred by law in any country or at any time; yet even this term was no unconditional gift. The original work must be registered, and a copy deposited within three months. But there are, of course, only a small proportion of foreign books which would pay for translation, and as it takes, as a rule, three months for their merits to be heard of in another country, at least when the authors are not very famous persons, this regulation is admirably contrived to ensure that by the time a foreign publisher desires to translate the right shall be already forfeited. Again, the translation must appear within a year, or at least a part of the translation; but, as it is not customary to publish many books in parts, this is virtually compelling the whole to appear within that time. This was, probably, the reason why we have of

Victor Hugo's wonderful fiction, 'Les Misérables,' so wretchedly inadequate a translation; for the book was in many volumes, and even if a society of translators could have got out a careful translation in the miserable time allowed, still the publisher cannot afford to delay. He makes a rush to come out on the heels of the foreign edition, for delay would be so much taken out of the five years, the time allowed for all the editions, luxurious and cheap, from which he hopes to be repaid for his outlay.

It is, however, when we come to dramatic pieces that the huckstering spirit of the law is most apparent. Here, again, there must be a deposit of a copy—a perfectly fair thing when it is determined to translate—and also registration. Moreover, a translation must be published within three months. Every playwright knows that the foreign dramatist does not want to publish a translation, because it would not sell or be of the slightest use to him. What he wants is to adapt, or rather to assign, his piece to some one else who wants to adapt it by alteration of scenes, persons, localities, or such other modifications as would seem necessary to render the piece suited to English tastes. Such an adaptation he might wish to publish some time or other, though at first he desires, as a rule, to keep it to himself. But the publication of such an adaptation will not do. Mr. Sutherland Edwards relied on that in the case of 'Frou-Frou,' and for his pains was informed by Vice-Chancellor James that he had not complied with the Act; for the intention of the Legislature was, we are told, to make it known to the unauthorized translator what it is that he is not to touch. But the would-be translator could not adapt unless he had got hold of a copy in the original language, with which it would be uncomplimentary to him to suppose that he is unacquainted. Besides publication here is, in practice, only a deposit of a copy at Stationers' Hall. Does any one suppose that any would-be translator ever asks the favour of being allowed to read at that gloomy and inhospitable shrine, where literary legislation has so long compelled the observance of superstitious rites? Not at all. He simply hears of the success of the piece—say in Paris—gets a copy if he can, and thereon he finds the words "*tous droits réservés*," by which he is sufficiently warned. It would be the easiest thing in the world, therefore, to sweep away these troublesome formalities. Give the foreign author a liberal time during which his book shall be sacred, and then leave him to make his bargain with the translator, on the sole condition that, when the translation is ready, both the original and the translated piece shall somehow find their way to the British Museum. Why perplex the simple mind of the foreign author with the mysteries of registration and the bewildering geography of Amen Corner? The English author, remember, is not troubled in this way. No law compels him, in order to secure his right, to hurry down to Stationers' Hall, and having the choice of abstaining from doing so, he has sense enough, as a rule, to avail himself of the privilege. All that the Act requires of him is, that if his property is invaded—which it is not likely to be—and he is about to go to law—which does not happen in the case of one publication in five hundred—he shall go down and register before beginning proceedings.

It might be supposed that all this intricate and useless ceremonial would have appeared sufficient to deter the foreign dramatist from seeking our shelter; but everybody has heard of that insidious sixth clause in the Convention Act, by which, when all this is gone through, he is exposed to be pillaged under pretence that the pirate is only making a "fair adaptation." This, be it observed, is a purely artificial difficulty, and one which could have had no object but that of sheltering practices which in all other departments of copyright and stage-right law are steadily discountenanced. Of course no English dramatist is encouraged or even allowed to prey on another English dramatist in this way; no English novelist is allowed to manufacture a novel out of another English novelist's work, under pretence that he is making a "fair adaptation."

It is we, be it remembered, who have invented this new sort of stage-right subject to pillage within ill-defined limits. It is true that the terms are in the French Convention—wherein they originated—agreed to on both sides; but Frenchmen have never disguised their repugnance to them; and we have, moreover, embodied them in our general International Act. The whole affair has unquestionably a smart look; and if unfriendly critics on the other side of the Channel point to it as an evidence of that perfidy of which it is sometimes the fashion abroad to accuse us, it is not easy to see what satisfactory answer can be given. The Association, therefore, considers that it would be just to authors, creditable to the national character, and, in the long run, conducive to the public interest in good dramatic literature, to remove those blots upon our law.

The scheme of the Association necessarily embraces the long-debated question of the dramatization of novels. When, some years ago, a member of the House of Peers introduced a Bill to give novelists an exclusive right to place their own productions on the stage, much was said by those who were successful in stifling the measure, about practical difficulties in the way. But other countries have settled this question long ago. The United States law, for example, simply "reserves to authors the right to dramatize their own works"; and the enforcement of this right is, I believe, found to be simple. Why, indeed, should it not be?

Copyright, or the right of multiplying copies, has always been protected either by Common Law or Acts of Parliament. Mr. Charles Reade is of opinion that stage-right, or the right of representation, always was, and still is, protected by the general principle of Common Law securing property; and though most lawyers have doubts, the curious in these matters would find it interesting to study that question by the light of the arguments employed by him in a vain attempt on these grounds to defend in a court of law his right to dramatize his own novel. Practically, however, till comparatively lately, no dramatic author got any protection unless his piece remained in manuscript. It was not till 1833 that stage-right was secured by statute. If there is any one who thinks that authors alone are concerned in these questions, he will do well to consider the fact to which Mr. Reade calls attention, that the practical want of protection for a published play in the days of "Eliza and our James" was evidently the sole reason why we have no authoritative text of Shakespeare. And this was no single instance. The text of Beaumont and Fletcher is still more corrupt, printed, as their plays were, many years afterwards, when they had lost their market value as acting pieces, and probably from mutilated and well-thumbed copies, which had long done service in the playhouse. The Act of 1833—the work of the late Lord Lytton—rendered substantial though tardy service to the dramatists, and since then the term of protection has been extended in conformity with the extended term of literary copyright. But very soon after the passing of these measures, it was discovered that they fall considerably short of justice, because they contain no provision for preventing the unauthorized dramatization of narrative works of fiction, and the representation of the same on the stage. In short, the Act applies to nothing but dramatic works. Hence, when the author of a tale finds his scenes and incidents substantially presented, and his actual words spoken on the stage without authority, his complaints are met by the inquiry, "What right have we violated? Not your copyright (it is argued), for that is defined as the right of multiplying copies. Not your stage-right, for that applies only to dramatic pieces." Yet the Legislature clearly intended to protect authors fully against stage piracy; and the definition of a dramatic piece, in the Act, is so wide, that it may well have been assumed that every possible injustice in this field had been provided against. In fact, it does not seem to have struck the author of the Act—though himself both a novelist and dra-

matist—that other things besides dramas may, with more or less modification, be put on the stage. Yet before that time there had been dramatizations of the "Waverley Novels," in which the characters and dialogue were the same as in the narrative story, and the very scenery and stage directions were derived from hints from the same source. Shakespeare himself, and probably every other famous dramatist, has owed plots more or less to narrative tales; and it may be admitted that a play on such a foundation may have qualities entitling it to rank in no appreciable degree below an entirely original work. But still if a play is clearly founded on a copyright novel, and, above all, if it adopts its title, the consent of the novelist ought to be necessary. The whole range of the Waverley Novels were thus dramatized, and nothing but literary labour of the humblest kind was necessary for the task. Yet while the playwrights reaped large rewards, not a shilling in recognition of right of representation ever fell to the share of Sir Walter Scott. The prefaces to Mr. Dickens's stories record the annoyances which he suffered from this cause; and Mr. Collins, Mr. Reade, and many other novelists in later days, have protested in vain against the injustice thus inflicted—not in pecuniary loss only, but in the injury and vexation resulting from having their names associated with mutilated and vulgarized versions of their novels produced by the low class of playwrights, into whose hands the discreditable trade of unauthorized adaptation naturally falls. But I have heard it asked whether the time of judges and juries is to be taken up with comparisons of three-volume novels with four-act plays? Is it not a fact, however, that in all cases of alleged piracy laborious comparison becomes necessary? If the complaint were merely that a dramatist's rights had been invaded, would not the question have to be settled in the same way? Is it necessarily more difficult to say whether a play has been made out of a novel than whether it has been made out of another play? It should be remembered that when a right is well secured, it is quite an exceptional thing for it to be invaded. If the law forbade an unauthorized adaptation, it would certainly not be worth the while of any manager to defy the law, for detection would be inevitable. It is, in fact, generally the popularity of the drama and its characters which renders the novel valuable to the adapter; but of this help to success he could not possibly avail himself without proclaiming his dishonesty in the very play-bills. Where, then, is the difficulty? And why should it be assumed that the time of judges and juries would ever be occupied to any considerable extent by such inquiries?

It is considered by the advocates of reform a hard thing that an English author should lose his right either to his play or his book because it is first published out of the United Kingdom. Yet this has been declared to be the law, and first publication here is an old and cherished principle of our judges. It is not, however, for that reason necessarily a wise or just principle. It has been defended on the old-fashioned ground that it tends to furnish employment for English industry; but that I will not stop to answer. The other plea, that it serves to encourage learned and ingenious persons to give us the benefit of their minds, has a nobler sound about it; but it will not bear examination. In spite of the imperfections of international copyright and stage-right regulations, comity between civilized nations is at least so far established, that anything published in the one country which is of value in another is certain to find its way to where it is wanted without any delay worth guarding against. In the case of plays, this restriction is peculiarly vexatious and unjust, for the United States and Great Britain have now become one field of theatrical enterprise. It is one of the objects of the Association's Report to show how this grievance may be practically remedied without injury to the public.

Copyright in articles in newspapers is believed to be sufficiently protected by the clause in the Act relating to periodicals, though mere news, of

course, newspapers, Chelmsford, such a tion may be to sha The colour the ol above the g found in ask exten autho nation mere

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course, is not. But as the Act nowhere mentions newspapers, and even an authority so high as Lord Chelmsford has expressed doubts "whether there is such a thing as copyright in a newspaper," a question so important ought to be settled, as it easily may be, by simply enacting that the clause referred to shall apply to newspapers.

There are many other matters of importance—colonial copyright, for example—which are within the objects of the Association's scheme; but the above sketch will, I hope, serve to show that the grievances which we complain of are well founded; that our objects are practical; and that in asking for reform we are only pleading for an extension of those principles of justice towards authors which are now recognized by all civilized nations as having far deeper foundations than the mere interests of a class.

MOY THOMAS.

#### MR. JOHN TIMBS.

At an age which is said to afford little to make life desirable or tolerable, this honest, hard-working man has vanished from the scene. For more than half a century Mr. Timbs laboured in the field of literature. He ploughed, indeed, with other people's hoifers, but he was useful in his generation. As he worked hard, so did he work cheerfully. His work, it is true, needed no thought for its accomplishment, and he was not himself a man given to reflection. It may be said of him, as Dryden said of Cyron,—

He whistled as he went, for want of thought.

Mr. Timbs's name is on hundreds of volumes; if not always his name, his hand is there. He probably never wrote an original line, but he had an apt way of taking not only lines but pages from other writers, and arranging them in a readable form. Humble was the work, but it enabled many readers to form an acquaintance with writers who, but for Mr. Timbs's zeal, would, perhaps, have remained unknown to them. He was ever ready to compile and bring into the market any book on any subject. Nothing came amiss to him except real authorship, but he was *facile princeps* at gathering materials. The Society of Antiquaries, in his former days, thought him worthy of being elected an F.S.A. Those days, however, passed away, and with age the old worker found his strength no match for his purpose. Although of a cheerful disposition when young, Timbs was proud—a little impracticable and wayward when helping hands were stretched out to him. He quitted even the harbour of the Charter House, and preferred living and labouring where he could have the companionship of an old friend with whom he had lived for many years outside. Still there was succour at hand before the supreme moment set him beyond all need of it. And so died this hard-working man. But he did not die an F.S.A. When Mr. Timbs ceased to be able to pay his subscription, his name was erased from the list of Fellows. With unfeigned respect for the Society and its President, we must say that the Council did not do itself honour, nor John Timbs justice, when it gave this wound to the shy, proud man, to whom admission was granted—when he could pay for it.

#### Literary Gossip.

DR. NEWMAN has in preparation a new edition of his letter to the Duke of Norfolk, and he has added a postscript containing some criticisms on Mr. Gladstone's 'Vaticanism.'

It is said that when, some weeks ago, offering the Grand Cross of the Bath to Mr. Carlyle, Mr. Disraeli mentioned that it was Her Majesty's wish to confer a pension at the same time from the Civil List; but Mr. Carlyle declined both offers.

MRS. LYNN LINTON, the author of 'Joshua Davidson' and 'Patricia Kemball,' has nearly finished another novel.

OUR readers may expect at Easter the

third and concluding series of 'Songs of Two Worlds.' The new volume will contain several poems of some length.

A NEW edition of 'Joseph and his Brethren,' the volume of verse recently noticed by Mr. Swinburne in the *Fortnightly*, is about to be published. The work will be revised by the author, and will contain a critical introduction by Mr. Swinburne.

THE second part of Prof. Childers's *Pali Dictionary*, completing the work, will be published this year.

THE annual meeting of the Chetham Society was held a few days ago at the Chetham Hospital, Manchester, Mr. James Crossley, the President, occupying the chair. The thirty-second Report of the Council was read by the Chairman, after which he addressed the meeting at some length. The Treasurer's Report shows a balance in hand of 213*l*. The meeting was addressed by the Rev. Canon Raines and other members, and a vote of thanks to Mr. Crossley for his services to the Society was passed.

MR. WILKIE COLLINS and Mr. Charles Dickens have joined the working Committee of the new "Association to protect the Rights of Authors."

As a contemporary has stated that the subscription for the late Mr. Timbs, so generously set on foot by Mr. George Bentley, proved a failure, we may mention that the sum collected (over 85*l*., as we said last week) sufficed to supply Mr. Timbs's wants during his illness, and left a small sum, which paid a portion of the expenses of the funeral. Mr. Timbs was buried on Monday, by the side of his sister, in Edenbridge churchyard, Kent.

MR. A. C. EWALD, of the Public Records Office, has in the press a *Life of Prince Charles Edward*, drawn from the State Papers and other unpublished documents.

THE Professor of Biblical Criticism in the University of Edinburgh, Dr. Charteris, is preparing for publication a work based on Kirchhoff's 'Quellensammlung,' to be entitled 'Canonicity; or, Early Testimonies to the Existence and Use of the Books of the New Testament.'

WE regret having to record the death of Mr. Robert Hardwicke, of Piccadilly, which occurred on Monday last. As a publisher, Mr. Hardwicke devoted his attention chiefly to books of a scientific character. The most important book that he issued was Sowerby's *Botany*, a voluminous work, which a short time ago passed into the hands of Messrs. G. Bell & Sons. Mr. Hardwicke was buried yesterday, at Brompton Cemetery.

It appears that copies of the works produced by the City of Paris, similar to those which we recently described as having been presented to the South Kensington Museum, have been given to the City of London, and are to be deposited in a place of honour in the City Library.

MR. MAJOR's last publication, the 'Voyages of the Venetian Brothers Niccolò and Antonio Zeno to the North in the Fourteenth Century,' has been translated into Italian, in Venice, by Dr. Giuseppe Carraro, and printed in the *Archivio Veneto*.

THE University of Aberdeen has resolved

to give one of its prizes for an essay 'On the University Systems of Scotland and Germany, and their Comparative Advantages.'

MESSRS. MACMILLAN will publish shortly a volume by Mr. Thornton, on 'Public Works in India,' and other kindred subjects.

DR. GUSTAV COHN, the author of a German work on English Railway Legislation, of which we have spoken on several occasions, has accepted the chair of Political Economy and Statistics in the University and Ecole Polytechnique of Zürich. Dr. Cohn is known to readers of the *Fortnightly Review* as the writer of an account of German economics, which attracted much attention a year or two ago.

WE hear that Mrs. Elliot's novel, 'The Italians,' is to be translated into French, for the *Revue Britannique*, and into Italian, for the *Gazzetta del Popolo*.

A CORRESPONDENT sends us the following letter, which has an interesting bearing on our review of the 'Life of Allan Cunningham':—

"Belgrave Place, 25 Novr, 1834.

"MY DEAR —

"I sympathize with your illness the more that I need a little of it for myself. I have not been at all well these two or three months. All—or nearly all—my wonted alacrity of spirit has forsaken me: I read without enjoyment and write without pleasure. The frightful hard work which I endured from my 15th to my 22nd year is pressing upon me, and my body feels as it did then, when I lifted stones above my strength, though not above my spirit. God bless you and yours.

"ALLAN CUNNINGHAM."

PROF. SOROMENHO, of Lisbon, has issued a prospectus of a serial he intends to publish, to be called *O Investigador*. The journal is intended to promote and facilitate the study and investigation of Portuguese antiquities, history, institutions, laws, usages and customs, monuments, local traditions; finally, all that can interest the antiquarian, the erudite, the literary, and the curious. The journal will be issued on the 15th of each month. It will contain sections of answers to correspondents, and varieties, comprehending gossip and articles on subjects of antiquarian interest. In some respects it will resemble *Notes and Queries*; and as Professor Soromenho has made these subjects a life-long study, there is a guarantee that the journal will be well edited. The price will be low, only some 8*s*. English money per annum. In Portugal, where a vast amount of antiquarian lore exists, but rarely appears in print, the *Investigador* is a publication which was much needed.

THE short story, 'A Dog without a Tail,' in the current number of *Blackwood*, is by Mr. R. E. Francillon, author of 'Olympia,' &c.

WE understand that MM. H. Champion, L. Favre, and Pajot, are about to publish the work of Lacurne de Sainte-Palaye, which is in MS. in the National Library in Paris. The work, which will make ten volumes quarto, of about 500 pages each, is entitled 'Dictionnaire Historique de l'Ancien Langage François, ou Glossaire de la Langue Française depuis son Origine jusqu'au Siècle de Louis XIV.' The MS. is often consulted by French scholars. One of its most curious chapters is devoted to words of which the meaning is unknown.

FROM a catalogue published by M. Otto Lorenz, we see that 754 periodicals are published in Paris. Theology can boast of about 53; law,

63; geography and history, 10; amusing literature, 56; public instruction and education, 25; literature, philosophy, philology, ethnography, and bibliography, 53; painting, 11; photography, 2; architecture, 8; music, 17; theatres, 8; fashion, 61; technology, 78; medicine and chemistry, 69; other sciences, 47; military matters and the Navy, 23; agriculture, 18; and horsemanship, 12. There are 19 miscellaneous journals, 37 daily political papers, and 11 political reviews.

A MONTHLY journal, to be called the *Cricket and Athletic Gazette*, and devoted to cricket, rowing, &c., is to begin its career in May.

## SCIENCE

*Deep Sea Fishing and Fishing-Boats.* By E. W. H. Holdsworth. (Stanford.)

WHEN we open a volume designed to impart information, and find the Index copious and exhaustive, we are predisposed to think well of the work before reading it; but too often a book, otherwise valuable, is rendered next to useless, either by an index not being given, or by that which is supplied being carelessly compiled. In the case of the work before us, a perusal has but confirmed our predisposition, for not only is there an excellent index, but we are assisted in that portion of the work devoted to "Fishing Stations" by the use of block-type in the headings of the chapters, to indicate the sections of the coast contained in it. We may also praise the author for giving us the names of some of his authorities. To do this is not only generous, but, from the position and opportunities of his informants for acquiring information, it gives a stamp of authority to the statements advanced.

That Mr. Holdsworth, from his connexion with the Royal Sea Fisheries Commission, was the man best qualified to produce such a book, is without doubt; and although some years have elapsed since the Report of the Commission was made, we cannot call the work out of date, as fishermen are eminently conservative in their habits, and it takes a generation or two to cause them to alter the build of their vessels, or change the mesh of their nets, or the nature of their bait. So what was the practice of the fishermen eight years ago is pretty well their practice at the present time; and we have this advantage in the delay which has occurred in publishing the work, that the author has been enabled to re-visit the more important stations, and note the progress or decline of particular fisheries.

Not only is Mr. Holdsworth's work instructive, it is also interesting and even amusing; and many who dislike to open a "Blue-Book," will willingly read the pleasant pages of this work. The subject is one of national importance, not only because of the large community of fishermen, but also of the still larger community dependent on them.

It is a well-known fact that prolific fishing districts become less prolific, and frequently decline so much as not to be worth fishing on. The effect is felt, but the cause is not known, and to ascertain it requires, as the author says of the knowledge of how to fish with the best results, "a long apprenticeship and continual observation in the wide field of Nature; the habits and migrations of fish should be studied,

the influence of weather considered, and the nature of the food and the ground frequented by many fish at the several seasons of the year should be accurately noted and as carefully remembered." Fishermen, however, are not observers. As Mr. Holdsworth states, "We naturally turn to the fishermen for information about the spawning habits of the different fish they are year after year in the habit of catching; yet on this important subject it is difficult to obtain a concurrent opinion from the fishermen of adjoining stations, or even from those dwelling in the same village, and working for years over the same ground." With regard to fishes' food, he adds:—

"The food of fishes is another subject on which much might be learned if the fishermen were disposed to take a little more trouble for their own advantage. An examination of the contents of the stomachs of the fish when just caught would very probably lead to the use of a greater variety of bait than is now put on the hook. . . . When the herrings are on the coast, and are accompanied by a host of cod, coalfish, &c., then in many places the fishermen are careful to open these predacious fishes for the sake of the herrings they have swallowed, and which afterwards may be usefully employed as bait."

That a considerably greater number of fish become food for fishes than for man is certain; and not only do one species of fish consume another, but fish prey frequently even upon the smaller of their own species, on the principle of

Large fleas have little fleas  
Upon their backs to bite 'em,  
And little fleas have lesser fleas,  
And so ad infinitum;

—and a small cod when hooked often proves a tempting bait to his grandfather, and the two are caught together. Prof. Baird, Commissioner of the United States Coast Fisheries, mentions the ravages of predacious fishes as one of the causes of the decrease of fish on that coast, and states that the principal offender is the blue-fish. This fish, says the Professor,

"seems to live only to destroy, and is constantly employed in pursuing and chopping up whatever it can master. . . . Sometimes among a school of herring or menhaden, thousands of blue-fish will be seen, biting off the tail of one and then another, destroying ten times as many fish as they really need for food, and leaving in their track the surface of the water covered with the blood and fragments of the mangled fish."

And Mr. Baird estimates that off the coast of New England alone, in the season, there may be 100,000,000 of these blue-fish, and he assigns for each one's food or destruction twenty fish per day; and as the blue-fish will not eat spawn or fish of tender age, those attacked have escaped the perils of early life and have a fair chance of reaching maturity. Therefore, if 2,000,000,000 of fishes are destroyed in one day by the blue-fish, the number destroyed in one season of 120 to 150 days is easily estimated.

And this process is constantly going on on our own coasts in a more or less degree; so that to know how to fish, when to fish, and when not to fish, becomes a science by no means unimportant, and requiring long study of the habits, breeding, food, migration, and all the various circumstances of the birth, life, and death of the numerous species of fish, only to be obtained by accumulating facts, and reasoning from them when brought together.

One remark of Mr. Holdsworth's is rather surprising. He says:—

"We have often found a remarkable discrepancy in the soundings given by fishermen for any particular locality and those marked on the Admiralty charts. For example, in the Great Silver Pit, the trawlers will tell you that they work in 50 fathoms, particularly about the middle and near its western end; yet there is nothing over 40 fathoms marked in the charts. Again, we are told of heavy catches of fish being made in 50 fathoms near the Wolf Rock, on the Cornish coast; but there are no soundings of that depth marked within many miles of that locality. The use of charts is understood by many of the deep-sea fishermen, and they have told us over and over again that they often cannot make their soundings agree with those of the Admiralty."

This ought not to be, and it would be worth the trouble bestowed on it if this single instance of the Great Silver Pit were to be inquired into, for we are not willing to believe that the measurement of the Admiralty chart is one-fourth or one-fifth in error.

The various modes of fishing are well described by Mr. Holdsworth, but it requires some little nautical lore to comprehend the full meaning of many of his paragraphs. However, the non-nautical mind will be greatly assisted by the clearness with which the various processes are illustrated in the plates, and many who have had no other notion of trawling beyond that of its being a net dragged along the bottom of the sea will be enlightened by a perusal of these pages.

Those interested in whitebait dinners at the Trafalgar or the Ship will find the chapter on drift-net fishing worthy of perusal. They will there learn how much whitebait is sold as such that is not, and they will find how dependent they are on the cooks, who, as Mr. Holdsworth says, "are not expected to be naturalists," for their being furnished with the real article; but it is added of the cooks, that "their triumphs consist as much in making palatable dishes from unpromising as from promising materials."

## ARCTIC EXPLORATIONS.

MR. DAVID GRAY is the captain of a Peterhead whaler, but, unlike most of his brethren, seems to be imbued with a good deal of the scientific spirit of his famous predecessor in the same rough branch of commerce, Scoresby, skipper and divine. For thirty years Capt. Gray has sailed the Arctic seas, and, being known to keep his eyes open to what is going around him, he has gradually grown to be a practical authority among Arctic men on matters pertaining to his calling, and in places where geographers assemble. It may be remembered that at the late Arctic meeting of the Royal Geographical Society he made one of the most sensible, and shrewd speeches of the evening. Now we have in the current *Heft* of Petermann's *Geographische Mittheilungen* one of those suggestive letters which for some years past he has been in the habit of addressing to the eminent editor of that journal. Its drift may be briefly summed up. Along the east coast of Greenland a continuous stream of ice, borne along by the current, is continually pouring down from the direction of Spitzbergen. It was in this ice that the Hansa, one of the vessels of the German East Greenland Expedition, was lost. In most years the whalers cannot reach the coast, but can sight the Capes and Headlands on the other side of this ice-stream. In favourable years they will often go far north. Such a season was the one just closed. Capt. Gray penetrated to the northward, apparently, of this icy barrier, and found, on the 9th of August, an "open Polar sea,"



at least so Dr. Petermann styles it. Capt. Gray considers, that had this been his business, or been consonant with his duty, he could have sailed northward for an indefinite distance. There is, of course, always a doubt about these "open Polar seas," so many sanguine believers in them one season having been frozen up in them the next. But, in the meantime, Capt. Gray is entitled to his belief, although the suggestion which he makes, that the eastern rather than the western side of Greenland would have formed the best route for a Polar expedition, comes a little too late if even others had not made it before him. The paper is illustrated by a neat map of the Greenland Sea and the state of the ice in 1874.

DR. J. E. GRAY.

AFTER more than fifty years of unremitting labour in the field of natural history, Dr. John Edward Gray died on Sunday last, the 7th inst., at his residence in the British Museum, aged seventy-five. Dr. Gray was one of a family of naturalists. His father, Samuel Frederick Gray, by the publication of 'The Natural Arrangement of British Plants,' was the first to introduce into this country Jussieu's method of classification as distinguished from that proposed by Linnaeus; and his uncle, Dr. Edward Whittaker Gray, was also a botanist of eminence, and had the sole charge of Sir Hans Sloane's collection, which formed the nucleus of the present British Museum. His brother, the late George Robert Gray, was the author of many valuable publications on entomology and ornithology.

Dr. Gray, from his earliest youth, was endowed with a perseverance and energy of character that enabled him to master with facility every subject to which he directed his attention; and his faculty of classification, combined with great power of memory and quick insight into specific differences, gave him very early a high position among the naturalists of Europe. Intended originally for the medical profession, his innate tastes soon led him to adopt the career in which he became so distinguished, even if an extraordinary repugnance to scenes of pain, which his sympathizing nature could never overcome, had not caused him to neglect a profession in which he might have become eminent. In 1821 he assisted his father in the work we have referred to; and soon afterwards his energy and intelligence recommended him to the zealous men who were agitating the subject of the emancipation of the slaves. Into the attainment of this object he threw himself with his characteristic heartiness, visiting Bristol, Liverpool, and Glasgow. In 1824 he was appointed, through the influence of the late John George Children, one of the assistants in the Natural History Department of the British Museum, having worked there for some time previously, assisting Dr. Leach in his labours. In 1826 he married the widow of his cousin, Francis Edward Gray, who survives him, and found in her a fitting help-mate to share and encourage him in all his undertakings. In the summer after his marriage, and for many following years, he made a practice of spending his vacations in visiting different places on the Continent where museums existed, making many warm and lasting friendships among the professors and others who shared his tastes and entered into his studies, making his observations and notes on whatever suggested itself as likely to be of value in the improvement of the national collection. In 1840, upon the retirement of Mr. Children, he was appointed to the post of Keeper of the Zoological Collection, and he threw himself at once with ardour into the work of arranging the now magnificent collection in our National Museum. Those who are old enough to remember the confusion that reigned in the dark rooms of Montague House, where camelopards, crustaceæ, and corals were crowded together, can appreciate the changes effected under the superintendence of Dr. Gray. In this work he was ably seconded by his assistants. His brother George devoted himself to the ornithological order; the late Edward Doubleday and Mr. Frederick Smith

to the lepidoptera and coleoptera, &c.; Dr. Baird, to conchology; and Dr. Günther, who succeeds him in his post, to ichthyology; and by their united efforts they have made the British Museum the noblest collection the world has ever seen.

Dr. Gray's energy and industry were inexhaustible and untiring. Hard work in whatever he undertook was his habit. For the first sixteen years after his appointment he resided chiefly at Blackheath, and in those days the stage-coach was the usual conveyance. After a busy day in the Museum, if he did not stay in town for the meeting of one or other of the Societies of which he was a member, he was in the habit of hurrying to catch the coach at Charing Cross; and then, while on the road, he would devour the contents of some work that bore upon his researches, or engage in warm discussion upon the topics that were agitating people's minds, and, after a hasty dinner, he would set to upon some work that he had in hand for publication. The number of papers, and other works of greater or less magnitude, published by him is immense, and attest his industry, research, and ability. He was pre-eminently a scientific naturalist as distinguished from a popular writer, and his work is, therefore, better known to students and professors than to the general reader. To this journal he was a frequent contributor.

In 1870 he was seized by paralysis, and lost the use of his right side; but, in spite of this affliction, he never ceased to give evidence of his mental activity; and month after month the *Annals of Natural History* continued to be enriched by his contributions; and so late as January last he wrote a paper 'On the Madagascar River Hog, *Potamochoerus*,' and 'On the Skulls of Three Species of the Genus'; and in the June previously he published the list of seals and horses, sea lions and sea bears, in the British Museum, which forms a valuable monograph of all the known species.

A learned Correspondent writes:—

"Dr. Gray's untiring efforts were principally directed towards forming a zoological collection worthy of the country; and in this he succeeded so well, that he soon diverted the flow of foreign naturalists from Paris to London, the University of Munich conferring on him the honorary degree of Doctor of Philosophy for having formed the largest zoological collection in Europe. To insure its proper arrangement, he recommended the Trustees to publish printed systematic Catalogues. The later ones were not merely nominal lists, but contained descriptions of the objects, thus forming a series of handbooks that have much accelerated the progress of zoological science, and have rendered the collections more readily accessible to the student than in any other museum. If we understand by the old Linnaean school that class of naturalists whose knowledge ranges over many or all branches of Natural History, and who distinguish and arrange the objects rather with the aid of external than anatomical characters, Dr. Gray was one of the most eminent and, perhaps, the last of this school. The overwhelming material which he accumulated had to be arranged, and there remained no time for investigating all the details of internal structure. That his task was a laborious one, may be seen from the amount of work published by him, the Catalogue of Scientific Papers published by the Royal Society containing not less than twenty-eight columns of titles of his papers, the number of which must considerably exceed one thousand."

In his private life Dr. Gray was distinguished by a generosity and integrity of mind that commanded the esteem of a large number of friends; and though, from his hatred of anything like sham and imposture, he may at times have expressed himself strongly and given pain, no one was ever more ready to do an act of kindness that condoned the offence he had given.

#### SOCIETIES.

ROYAL.—March 4.—Dr. Hooker, President, in the chair.—The list of names of fifty-four candidates for the Fellowship was read.—The following

papers were read: 'On the Tides of the Arctic Sea. Part VI. Tides of Port Kennedy in Bellot Strait,' by the Rev. S. Haughton,—'On the Determination at Sea of the Specific Gravity of Sea-Water,' by Mr. J. Y. Buchanan,—and 'Note on the Value of a Certain Definite Integral,' by Mr. I. Todhunter.

GEOGRAPHICAL.—March 8.—Major-General Sir H. C. Rawlinson, President, in the chair.—The following gentlemen were elected Fellows: The Marquis of Winchester, Sir C. E. F. Stirling, Gen. F. Cotton, Major Bates, Capt. J. F. Wilkinson; Messrs. T. R. Andrews, J. Bain, N. Bannatyne, J. P. Bell, H. B. Cotterill, H. R. Farrer, J. W. Gooding, W. E. P. Hooper, J. Hunter, A. W. Jones, A. Luckman, J. Smythe-Osbourne, jun., and W. H. Trinder.—The paper read was, 'Examination of the Southern Half of Lake Tanganyika,' by Lieut. V. L. Cameron, R.N.

ARCHÆOLOGICAL INSTITUTE.—March 5.—The Hon. W. O. Stanley, V.P., in the chair.—The Chairman adverted, with expressions of deep regret to the decease of Prof. Willis, of Cambridge, one of the earliest and ablest supporters of the Institute, to whose admirable lectures upon the Cathedrals so much of the popularity of the Annual Meetings had been due.—The Rev. W. C. Lukis read a memoir 'On Excavations in the Roman Station of Castle Dykes, near Ripon,' a work which had been much stimulated by the Meeting of the Institute in its vicinity last year, and by a grant which had been made from its funds. The station, which had been unnoticed by early writers on Roman remains, was for the purpose of keeping open communications between *Olicana* (Ilkley) and *Cataractonium* (Catterick). The memoir was illustrated by plans, &c., and by the exhibition of specimens of the objects found.—The Chairman, Mr. Morgan, and Prof. Donaldson, made some observations on Mr. Lukis's memoir.—Mr. O. Morgan exhibited twelve remarkable specimens of early Watches, and an Automaton Clock from Augsburg, with curious striking movements, the special features of which he pointed out.—Mr. Tregellas drew attention to an early lock-plate, exhibited by Mr. Bacon, from a door in the tower of South Lopham Church. On the plate were three buttons, which set free a bolt securing a staple which covered the key-hole. The door had been very massive, the room to which it led being a sort of treasury.—Mr. Fortnum brought a sixteenth-century fork and spoon, silver-gilt, with decorated stems, formerly in the Soulagès Collection; and a case with knife, fork, and spoon, of an ornate character, dated 1791.—Mr. King sent an impression of a fourteenth-century Seal, found near Cambridge, representing the Head of St. John the Baptist in a charger, with the legend "CAPUT BAPTISTE." This, he thought, might be the private seal of a Knight Hospitaller, it being found near a manor belonging to that fraternity. Some notes were read showing that the seal was more probably an evidence of the *cultus* of the Precursor in the Eastern Counties, of which other examples were known.—Sir J. Jervoise sent some knives, forks, and spoons, together with a ring and an inscribed unset intaglio on onyx.—Mr. Drummond exhibited a silver-gilt box, with German motto, and engraved emblems, and an inscription, "Frantz Fixsen, 1748."—Mrs. Gwilt brought two Roman lachrymatories, found in Southwark, and an impression of the Seal of St. Mary Overy.—Mr. Bonnewell sent a vase or urn, found at Cirencester, on which were scorings of a Renaissance pattern.

ZOOLOGICAL.—March 2.—O. Salvin, Esq., in the chair.—Letters and papers were read: from Dr. W. Peters, pointing out that the *Sternotherus* figured by Dr. Gray in the Society's *Proceedings* for 1873, to which neither specific name nor locality had been assigned, was *S. Niger*, and that its habitat was the Cameroons, from which place Dr. Peters had received specimens,—by Mr. H. E. Dresser on the *Falco Labradorus* of Audubon,

*Falco sacer* of Forster, and *Falco spadicus* of the same author,—by Mr. A. Boucard, containing a monographic list of the Coleoptera of the genus *Plusiotis* of North America, and giving the description of several new species,—from Mr. E. P. Ramsay, 'On some rare Eggs of Australian Birds,'—by Mr. G. B. Sowerby, jun., 'On Ten New Species of Shells from various Localities,'—from Dr. T. Thorell, of Upsala, 'On a Collection of Spiders made by Dr. Vinson in New Caledonia, Madagascar, and Reunion,' amongst which were a few new species,—from Mr. E. L. Layard, giving the description of some supposed new species of Birds from the Fiji Islands,—and by Mr. A. H. Garrod, on the lower larynx in some of the rarer species of Anatidae: to this was added an account of the tracheal arrangement in *Platalea ajaja*, which differs much from that of the common Spoonbill; and reference was made to the manner of development of the tracheal loop in those of the Cracidae which have recently died in the Society's Gardens.

**PHILOLOGICAL.**—March 5.—Rev. R. Morris, LL.D., President, in the chair.—Mr. H. Jefferson and Dr. Sturman were elected Members.—Mr. A. J. Ellis gave an account of the classification of the English dialects as now spoken, formed by Prince Louis Lucien Bonaparte, Dr. Murray, and himself, with numerous collaborators. The dialects are distributed into 3 families, 7 branches, 13 dialects, 42 sub-dialects, and numerous varieties and sub-varieties, of which the following is an indication:—1. GREAT NORTHERN FAMILY.—A. Northern Branch, I. North Insular Scotch (1. Shetland, and 2. Orkney); II. Northern Scotch (3. Caithness, 4. Moray and Aberdeen, 5. Angus); III. Central Scotch (6. Fife and Lothian, 7. Clydesdale, 8. Highland Border, 9. Galloway); IV. Scotch and English Border (10. Southern Scotch, 11. English West Marches, 12. English East Marches); V. Northern English (13. Cumberland, 14. Westmorland, 15. North and Mid Yorkshire, 16. North Lancashire).—B. North-Western Branch, VI. North-Western English (17. South Lancashire, 18. Cheshire, 19. North Peak of Derbyshire, 20. Derbyshire, 21. Staffordshire, 22. Shropshire).—C. North-Midland Branch, VII. North-Midland English (23. South Yorkshire). 2. GREAT EASTERN FAMILY.—D. Eastern Branch, VIII. North-Eastern English (24. Lincolnshire, 25. Nottinghamshire, 26. Leicestershire, 27. Warwickshire, 28. North Northamptonshire, 29. North Bedfordshire); IX. Eastern English (30. Norfolk, 31. Suffolk).—E. Central Branch, X. Central and Central-Border English (32. Central, i.e., Middlesex, Surrey, N.W. Kent, S.W. Essex, Herts, Bucks, S. Beds; 33. Eastern Border, i.e., Essex; 34. South-Eastern, i.e., Kent, E. Sussex; 35. Western and Midland Border, i.e., Herefordshire, Monmouthshire, Worcestershire, parts of Gloucestershire, Oxfordshire, Warwickshire, S. Northamptonshire; 36. South-Western Border, i.e., Berks, E. Oxfordshire, Hants, Wight, W. Sussex; 37. Living Cornish, i.e., W. Cornwall). 3. GREAT WESTERN FAMILY.—F. South-Western Branch, XI. The Avons English (38. The Severn-Avon, i.e., Gloucester, S.W. Berks, N. Wilts, N.E. Somersetshire; 39. The Stour-Avon, i.e., S.W. Hants, S. Wilts, Dorset, S.E. Somersetshire, Axminster); XII. Devon English (40. W. Somerset, 41. Devonshire).—G. Extinct Branch, XIII. (42. Forth and Bargo, near Wexford, Ireland).

**MICROSCOPICAL.**—March 3.—The new President, H. C. Sorby, Esq., having been formally introduced by Mr. C. Brooke, expressed his sense of the honour conferred upon him.—A list of donations was read by the Secretary, and Mr. C. D. Barker was elected a Fellow.—Mr. H. J. Slack read some notes, translated from *Annales des Sciences Naturelles* and from Von Baer, which described an organization closely allied to that recently exhibited by Mr. Badcock, and assumed to be a species of *Bucephalus*, and some discussion as to its identity took place.—A paper, by Dr. G. W. Royston-Pigott, 'On the Principle of Test-

ing Object-Glasses by Means of Images produced by Reflection from Globules of Mercury, &c.,' was read by the Secretary, and the diagrams in illustration of the subject were explained to the meeting by Dr. Pigott.—A discussion followed, in which Messrs. Beck, Browning, Elphinstone, and the President took part.—Mr. F. H. Wenham described, by means of black-board illustrations, a new method of viewing objects at extreme angles, and the value of this new mode of examination was explained.—Mr. C. Stewart called attention to some new and beautiful specimens of *Polyastinae*, exhibited in the room by Mr. Stephenson.

**CHEMICAL.**—March 4.—Prof. Odling in the chair.—A paper, 'On the Dissociation of Nitric Acid,' by Messrs. P. Braham and J. W. Gatehouse, was read by the former, and an experiment performed showing the action which takes place.—Dr. Thudicum then addressed the meeting 'On the Chemical Constitution of the Brain,' exhibiting a large number of the products obtained from that organ.—There were also papers 'On Calcic Hypochlorite from Bleaching Powder,' by Mr. C. T. Kingzett, and 'On a Simple Method of Determining Iron,' by Mr. W. N. Hartley.

**SOCIETY OF ARTS.**—March 9.—Sir T. F. Buxton in the chair.—The paper read was 'On Livingstone's Discoveries in connexion with the Resources of East Africa,' by the Rev. H. Waller.

March 10.—Lord Alfred Churchill in the chair.—Fifteen new Members were proposed for election.—The paper read was 'On the Art of Illustration as applied to Books and Newspapers,' by Mr. H. Blackburn.

**ANTHROPOLOGICAL INSTITUTE.**—March 9.—Col. A. L. Fox, President, in the chair.—The Hon. Sir A. H. Gordon, Mr. B. T. Hartsorne, and Mr. C. Czarnikow, were elected Members.—Sir D. Gibb read a paper 'On Ultra-Centenary Longevity,' in which, after describing some tables of reputed ages of from 107 to 175 years, he brought forward the instance of the Tring Centenary, recently deceased in her 112th year. He gave all the proofs that were needed to establish her age, and described her physical condition during life, which was confirmed by examination after death. The rule of an absence of the usual senile changes in centenarians was again, in this case, shown to hold good.—At a Special General Meeting, held previously to the Ordinary Meeting, resolutions were passed to authorize an application to the Board of Trade for a licence, under Section 23 of the Companies' Act of 1867, and to formally adopt the Draft Memorandum of Articles of Association for the Incorporation of the Institute. It was also debated and finally agreed that ladies be admitted as Members of the Institute.

#### MEETINGS FOR THE ENSUING WEEK.

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| MOR.   | Asiatic, 3.   |
|        | Entomological, 7.   |
|        | Victoria Institute, 8.—'Nature and Character of Evidence for Scientific Purposes,' Rev. J. M'Gann.  |
|        | British Architects, 8.  |
|        | Society of Arts, 8.—'Material, Construction, Form, and Principles of Tools and Contrivances used in Handicraft,' Lecture VI., Rev. A. Rigg (Oxford Lecture).  |
|        | Surveyors, 8.—Discussion on Mr. Ryde's paper 'On Rating of Country Mansions.'   |
| THUR.  | Royal Institution, 3.—'Animal Locomotion,' Mr. A. H. Garrod.  |
|        | Statistical, 7.—'Marriages between Cousins in England, and their Effects,' Mr. G. H. Darwin; 'Mercantile Navies of the World in the Years 1870 and 1874 compared,' Mr. H. Jenks.  |
|        | Civil Engineers, 8.—Discussion on the Working, Sorting, Siding, and Statistics of Railways.   |
|        | Colonial Institute, 8.—'New Guinea,' Mr. A. Michie.   |
|        | Zoological, 8.—'Additions to the Menagerie during February,' Mr. Solator; 'Anatomy and Affinities of the Musk Deer ( <i>Moschus moschiferus</i> ), Prof. Flower; 'New Species of Brigones,' Rev. O. P. Cambridge; 'Second Report on Indian Reptiles obtained by the British Museum,' Dr. Günther.             |
| WED.   | Meteorological, 7.—'Results of Meteorological Observations made at Farnham, Green, during 1874,' Rev. H. A. Boys; 'Ozone,' Mr. F. E. Trewin; 'Annual Means of Thirteen Years' Observations at London,' Mr. R. Strachan; 'Sea Temperature Observations on the Coasts of the British Islands,' Mr. R. H. Scott. |
|        | Society of Arts, 8.—'Food Adulteration, and the Legislative Enactments relating thereto,' Mr. W. S. Scott.  |
| THURS. | Royal Institution, 8.—'Subjects connected with Electricity,' Prof. Tyndall.   |
|        | Linnean, 8.—'Thirty-Nine New Species of Marine Planariae, from the Eastern Seas,' &c., Dr. Collingwood.   |
|        | Antiquaries, 8.   |
|        | Royal, 8.   |
| FRI.   | United Service Institution, 3.—'New Works Proposed for the Defence of Paris,' Major E. S. Tyler.  |
|        | Philosophical, 8.—'Norman Element in the Patols of the Midland Area,' Prof. J. Payne.   |
|        | Royal Institution, 8.—'The Real and Ideal in Portraiture,' Dr. K. Liebreich.  |
| SAT.   | Royal Institution, 3.—'General Features of the History of Science,' Prof. W. K. Clifford.   |

#### Science Gossip.

It is worth knowing that if one volume of castor-oil be dissolved in two or three volumes of spirits of wine it will render paper transparent, and, the spirit rapidly evaporating, the paper, in a few minutes, becomes fit for use. A drawing in pencil or in Indian ink can thus be made, and if the paper is placed in spirits of wine, the oil is dissolved out, restoring the paper to its original condition. This is the discovery of Herr Füscher.

The *Society of Arts Journal* states that Mr. Denton has invented a process for electro-plating natural flowers. "By this means very delicate ornaments are produced, since the precise form and texture of the natural leaf are preserved under the thin silver film." This process was the invention of Capt. Ibbetson more than twenty years since, and for that long period examples of the process have been exhibited in the Museum of Practical Geology.

A REMARKABLY instructive example of the recent formation of metallic minerals, such as those often found in copper-lodes, has recently been brought under the notice of the French Academy by M. Daubrée. During the drainage of a well at the hot-springs of Bourbonne-les-Bains (Haute Marne), the muddy bottom was laid bare, and found to contain a number of Roman coins, statuettes, and other objects in bronze, silver, and gold. But immediately below this level the workmen came upon a bed made up of fragments of rock, chiefly sandstone, cemented together by certain metallic sulphides, which, in many cases, were well crystallized. They included examples of copper-pyrites, *Buntkupfererz* or "horse-flesh ore," copper glance or sulphide of copper, and, what was most notable, tetrahedral crystals of a double sulphide of copper and antimony, identical with certain varieties of *Fahlerz*. The minerals appear to have been formed by the reduction of metallic sulphates, through the agency of vegetable matter, and to have been precipitated among the fragments of stone which they have cemented into a breccia. The thermal waters issue from the New Red Sandstone at a temperature of about 60° C. It can be proved that the formation of these minerals cannot have extended beyond sixteen centuries.

It is interesting to note that M. Gaudry has announced the discovery of the remains of Batrachians, properly so called, in palæozoic rocks. They have been recently found in bituminous schists, of Permian age, at Ignoray and Millery (Saône-et-Loire), and are described by Gaudry under the name of *Salamandrella petrolei*.

In a paper 'On Oceanic Sediments,' contributed by Prof. W. King to the March number of the *Annals of Natural History*, he discusses the results obtained by the Challenger Expedition in their bearing upon geological questions. He seeks to show that the Globigerina, and other ooze-forming foraminifera, live at the bottom of the sea, and are not confined to the superficial stratum of water, as has been recently maintained. The solution of the shell-structures he is disposed to attribute not so much to the solvent action of carbonic acid as to that of sulphurous acid, produced by the oxidation of sulphuretted hydrogen, which is generated by the decomposition of organic matter.

DR. LUNGE has been endeavouring to prove, before the Newcastle-upon-Tyne Chemical Society, that the gasses escaping from alkali works are not injurious to health, as they have been stated to be by Dr. Angus Smith, the inspector of those works.

M. ROTTIER, private tutor of the University of Ghent, has recently brought before the Académie Royale de Belgique the results of his experiments on the preservation of wood by different salts of copper. He finds that the salts of copper and ammonia are by far the most effective.

An excellent sketch of the geological structure of the country around Nottingham, by the Rev. A. Irving, has been published in the last number of the *Proceedings of the Geologists' Association*. There is also a paper, by Mr. John Gunn, on the probability of finding coal in the eastern counties.



IN 1873, M. Gosset was instructed to make a series of soundings of the Lake of Geneva. He has recently published, in the official 'Topographischer Atlas der Schweiz,' a hydrographic chart of the lake, in which he has given 1,450 soundings of that portion of it which he examined last year. It is interesting to find that the results of M. Gosset confirm the accuracy of the soundings which were taken by the late Sir Henry De la Beche.

DR. BARNARD DAVIS has contributed to the Dutch Academy of Sciences a valuable paper on the Tasmanians, which has been published in the *Natuurkundige Verhandelingen der Hollandsche Maatschappij der Wetenschappen*. The paper, which is written in English, is illustrated by some fine lithographic plates contrasting the osteology of the Tasmanian with that of the Australian. The recent extinction of the unfortunate natives of Van Diemen's Land lends peculiar value to Dr. Davis's opportune communication.

## FINE ARTS

NEW BRITISH INSTITUTION GALLERY, 39a, Old Bond Street. NOW OPEN.—THE ELEVENTH SPRING EXHIBITION OF SELECT CABINET PICTURES BY BRITISH AND FOREIGN ARTISTS.—Admission, 1s., including Catalogue.

DUDLEY GALLERY, Egyptian Hall, Piccadilly.—GENERAL EXHIBITION OF WATER-COLOUR DRAWINGS.—THE ELEVENTH ANNUAL EXHIBITION OFS DAILY, from Ten till Six.—Admission, 1s.; Catalogue, 6d. GEORGE L. HALL, Hon. Sec.

DORRIS GREAT PICTURE OF 'CHRIST LEAVING THE PRETORIUM,' with 'Dream of Pilate's Wife,' 'La Vigne,' 'Christian Martyr,' 'Crusaders,' &c., at the DORRIS GALLERY, 35, New Bond Street. Ten to Six.—1s.—Brilliantly lighted at dusk and on dull days.

### Plants, their Natural Growth and Ornamental Treatment. By F. E. Hulme. (Ward & Co.)

THIS work consists of some forty coloured illustrations of various plants drawn *au naturel*, together with a series of designs for decorative or architectural purposes, founded on the plants in question. It is clear, then, as, indeed, the title indicates, that the book may be judged from a two-fold standpoint, that of the botanist and that of the designer. With reference to the first point, the author is, as becomes a Fellow of the Linnean Society, correct within the limits prescribed for himself. His drawings are faithful portraits of the selected plants as far as their outward form and the general disposition of their parts are concerned. This in itself is a great gain, bearing in mind the numbers of beautifully-executed drawings which one sees, but which are nothing but monstrosities in the eyes of a botanist. Mr. Hulme's geometric and constructional knowledge has saved him from these errors. It is, however, a question whether, if this knowledge had been further acted on in the designs which Mr. Hulme has here given us, the effect would not have been better. This raises the question on which so much difference of opinion may fairly exist as to the circumstances under, and the limitations within, which conventional treatment is admissible or desirable. This is too large a question to enter on here; suffice it to say that, confining our remarks to the plates before us, we think Mr. Hulme would, when designing ornaments for plane surfaces, have done better had he adhered more closely to the abstract geometrical principles on which the leaves and parts of flowers are arranged, and not have attempted to copy any particular flower. As it is, in some of these designs we have the flower on which the design is professedly based so squeezed and flattened out of knowledge that it becomes as difficult for the uninitiated to surmise what plant has furnished the idea as it is to recognize in the "sparrer grass" of the London costermonger the *asparagus* of the Greeks, or in the "Joseph on the palings" of the fruit-salesman the particular pear called by our Belgian friends *Joséphine de Malines*. Those designs, even for flat surfaces, where Mr. Hulme has followed his model pretty closely, as in the leaves of *Geranium pratense* or of *Aconite*, for example, are much more satisfactory than such

grotesque perversions as the design numbered 218, and supposed to be founded on the inflorescence of *Erodium Manescavi*. Where Mr. Hulme, without absolutely copying a natural object, has arranged his design according to the principles of geometry and floral symmetry, the result is satisfactory; so it is, as we have said, where he copies nature more faithfully; but when he attempts a compromise between the two the effect is not good. This remark, we may add, applies to other designers besides Mr. Hulme. It appears, then, that had Mr. Hulme stuck more faithfully than he has done to the principles comprehensively laid down by Mr. Owen Jones for the right treatment of floral forms for decorative design he would have been more successful than he has been. Had he, on the other hand, completely departed from those principles, and adopted freer but not such safe laws in design, we might have hailed in him an artist of original power, instead of being compelled to accept him rather as a manipulator of natural forms in a purely mechanical and extremely dull manner. We find nothing in his numerous compilations which has not been done as well, or, generally, better, in dozens of similar publications. His designs are not, of course, devoid of merit, but they are not inspired by a novel vein of thought. To produce such works needs but the mechanical exercise of common-place taste and some tact in draughtsmanship.

## SIR JOSHUA'S 'MISS BOWLES.'

WE have received from Messrs. Colnaghi & Co. a proof impression from a plate prepared by Mr. Cousins, after Sir J. Reynolds's famous and charming portrait of Miss Bowles, sometimes called 'Miss Bowles and her Dog,' otherwise 'Girl with Dog,' and 'Juvenile Amusement.' The picture has been previously engraved, in 1798, by W. Ward in mezzotint, by W. Fry in stipple, by C. Turner, and by J. Grozer; also by S. W. Reynolds. It is evident, from the number of copies made, that this picture is one of the most popular of its class. Mr. Cousins has already progressed in producing a series of similar prints, including 'Penelope Boothby,' 'Age of Innocence,' and the 'Strawberry Girl,' and we have noticed them from time to time in these columns. The series has been extended by the addition of a capital plate, by Mr. Zobel, which also we praised. We hope the series may be still further enlarged, and may comprise numerous examples of 'English Children as Painted by Sir Joshua Reynolds.' There are among Sir Joshua's pictures such desirable examples as 'Master Crewe,' the perfectly preserved and ever-charming 'Lady Caroline Montagu,' standing in the snowy landscape, a picture lately at the Royal Academy, 'Master Bunbury,' 'The Sleeping Child,' 'Simplicity,' 'Moses in the Bulrushes.' Every one knows 'Miss Bowles.' The picture represents a young girl seated on the ground caressing a spaniel, with a landscape background, and a lowering, cloudy sky. It is a noble piece of effect for painters to study, a beautiful idyl for people of poetical tastes, and a graceful image of a child, with all the sweetness of a naïve expression, for those who care for nothing else. The picture was painted exactly a hundred years ago. Reynolds's pocket-book has an entry thus: "May 6, 1775, Miss Bowles, 26 s. 5," a first payment. He noted in the following year the receipt of the second portion of the price, thus: "June 6, 1776, Miss Bowles, 26 s. 15." The picture, which thus appears to have cost about fifty guineas, was bought by the late Marquis of Hertford for, we believe, 1,000 guineas; it is now at the Bethnal Green Museum, on loan from Sir R. Wallace. The print before us is quite equal in its artistic value to that by W. Ward, a famous print, proofs of which are by no means common. Mr. Cousins's plate exhibits the expression happily secured by Fry, but it is more refined: in its effect, however, the new plate is not quite so rich as Ward's. It is a worthy member of a most desirable series.

## THE ARCHEOLOGICAL ASSOCIATION AND ROYAL INSTITUTE.

ON the 6th of February appeared a notification in the *Athenæum* that the negotiations for the amalgamation of the two Archeological Societies were resolved to be abandoned. As this was the only announcement, public or private, that the Association had had, it does appear that the whole of the proceedings have been undignified and irregular. The question has been raised by a single member of both Societies, whose goodwill and *bona fides* have been abundantly shown. The original note having been struck by the President of the Institute in July last, it would have seemed more natural as well as more business-like for the Council to have followed it up by a formal request to the Council of the Association to have met in conference to discuss the probabilities of a union, or, at least, to have made a formal and distinct proposition. Instead, however, of this, they allowed a joint member to take the initiative in each Council, he most carefully guarding the Institute Council, and distinctly explaining that it was not a proposal from that body.

The Council of the Association, feeling that it was a question for the members and not for the Council only, prepared and issued a circular, being under the belief that a circular to a like effect, but more favourably expressed, had been already issued by the Institute.

The answers to the Association circular have been received, and show a large majority of "yeas," but the Institute action remains with its Council only.

A private communication has now been received by the Association, stating that the idea of amalgamation has been absolutely abandoned. It is but right that the public, which knows nothing of the matter except through the paragraph of February 6th already referred to, should be made acquainted with the incipency and small progress of the question. I venture to send you these particulars, not with the view of complaining of any one, for both Societies have apparently drifted, through good feeling and friendliness, into a position which was not as it should have been. There seems to have been an unnecessary timidity and reticence, which is now to be the more regretted, because no one knows why negotiations were not entered upon, and each Society may, groundlessly, perhaps, think it has been somewhat slighted.

The upshot, notwithstanding the *contretemps*, may be, it is hoped and believed by the Association, a more friendly and harmonious interchange of visits and many additional joint memberships.

E. ROBERTS, Hon. Sec. of the Association.

\* \* Mr. Roberts is mistaken in saying we published a "notification." We simply told what had passed at a meeting of the Council of the Institute; but our report was not in any sense official, or intended to serve as a notification.

## PROF. WILLIS.

THE learned and able Jacksonian Professor, whose death, on the 31st ultimo, was briefly announced in these columns last week, deserves more than a passing word. Prof. Robert Willis was the author of one of the most admirable, sound, and complete works of its kind which have been produced during this century, a book which is almost exhaustive, so excellent and solid is it. In fact, he conferred an inestimable benefit on the study of ancient architecture when he published his famous disquisition 'On the Vaults of the Middle Ages.' The author was born in London, February, 1800; educated at Caius College, Cambridge; and in his twenty-sixth year graduated as ninth wrangler. Nine years later he was chosen Jacksonian Professor of Natural and Experimental Philosophy. It was in the course of such studies as this chair is devoted to, that Prof. Willis was led to improve our knowledge of the scientific side of architecture, especially so far as related to the practice of our medieval forefathers. He was a most painstaking and solid student. He reaped the usual reward of such labours, and

attained complete mastery of each branch of the great subject he had made his hobby. His essays on the histories, artistic as well as scientific, of the Cathedrals of Canterbury, Winchester, York, and Chichester, his treatise on the Holy Sepulchre, were noble works; but above all it was his masterly analysis of the legends, the history, the structure, and the decorations of Glastonbury Abbey, that produced the most profound feeling of admiration for the author's acumen and learning. We well remember the deep impression the book made upon ourselves. Prof. Willis wrote numerous valuable essays and volumes on subjects allied to architecture. Among these let us enumerate 'Remarks on the Architecture of the Middle Ages, especially of Italy,' 1835; 'Characteristic Interpenetrations of the Flamboyant Style'; 'Construction of the Vaults of the Middle Ages,' 1841; 'The Architectural History of Canterbury Cathedral,' 1845; 'The Architectural History of Winchester Cathedral,' 1846; 'Successive Construction and History of the Church of the Holy Sepulchre,' 1847; 'The Architectural History of York Cathedral,' 1848; 'The Architectural History of Glastonbury Abbey,' 1865; 'Architectural Nomenclature of the Middle Ages,' and numerous less extensive papers, which have appeared from time to time in the *Archæological Journal* and *Sessional Papers of the Institute of British Architects*. These included 'Curvature of the Ribs of Norwich Cloisters,' 'Gothic Mouldings' (for the more accurate delineation of mouldings, Prof. Willis invented the Cymagraph, a most useful instrument), 'Triforium of the Medieval Churches,' 'The Architectural History of the Cathedral and Monastery at Worcester,' 'Crypt and Chapter-House at Worcester,' 'On the Great Seals of England,' 'Description of the Ancient Plan of the Monastery of St. Gall.' He translated the papers attached to 'The Fac-simile of the Sketch-book of Willars de Honecourt.' He wrote also the capital 'Essay on the effect produced by passing Weights over Elastic Bars,' 1851.

## SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold, for pounds, on the 4th and 5th inst., the following works belonging to the late Mr. C. Lucy: Engraving, Hemicycle des Beaux-Arts, by M. Henriquel-Dupont, after Delaroche, 31. Pictures: C. Lucy, Margaret of Anjou giving her Son to the Robber, 36; Shylock and Jessica, 45; The Hall, 29; Children in the Wood, 39; Columbus at the Monastery of La Rabida, 40; The forced Abdication of Mary, Queen of Scots, 162; The Parting of Charles the First and his Children, 64; The Burial of Charles the First, 89.

The same auctioneers sold the following works of art on the 6th inst.:—Water-colour drawings: J. W. Whymper, Near Streteley, 25.—F. Powell, Loch Gair, 28.—E. Hayes, Off Scarborough, 29.—L. Duncan, The Bullad Singer, 42.—D. Cox, Going to Work, 42; Llanberis, 78; A Lady's School, 35; Looking at the Vale of Meantwrog, 72.—W. Müller, Arab Musicians, 68.—E. A. Goodall, On the Nile, 34.—J. Mogford, Warkworth Castle, 27.—T. Danby, A Landscape, with figures, 31.—C. Fielding, A Stiff Breeze, 72; Scarborough Castle, 70.—C. Branwhite, A River Scene, 27.—E. K. Johnson, 'My Model,' 36.—H. Carter, Shrimpers, 36.—D. H. McKewan, A Scene in Tyrol, 25.—W. Goodall, Evening Prayer, 25.—V. Cole, A Landscape, winter, 94.—R. Bonheur, A Landscape, with sheep, 378.—E. Lundgren, The Domino, 65; The Brunette, 63.—W. Bennett, Bolton Abbey, 26.—F. Goodall, A Wayside Cross in Brittany, 103.—J. Syer, A Welsh Landscape, 35.—H. Bright, Pfalz Castle, moonlight, 42.—A. Goodwin, The Convent of Assisi, 133.—E. G. Warren, Windsor Park, 46.—E. Verboeckhoven, Sheep, 55.—S. Prout, The Frauenkirche, 152.—Sir J. Gilbert, The Challenge, 99.—J. Holland, Genoa, 210; Venice, 107; Interior of Knole, 31.—H. G. Hine, Durlstone Bay, 189.—T. B. Hardy, Scheveningen Beach, 30.—A. W. Hunt, Kessier, Durham, 42; Sunset, Loch Marée, 47.—D. Roberts, A Street Scene in Cairo, 44; View in

Edinburgh, 58.—J. Varley, Dudley Castle, 26. Pictures: L. Ruizperez, Off Duty, 31.—H. J. Scholten, A Lady at a Harpsichord, 31.—C. Landelle, Dolce far Niente, 57.—C. Hunter, A Fresh Breeze, 84; After the Gale, 162.—W. Noerr, Meeting of Generals, 105.—A. Terrure, The Pleasure Garden, 54.—J. Holland, Rotterdam, 102; Grand Canal, Leaving Church, 577.—G. De Jonghe, The Godmother, 76; Maternal Affection, 81.—De Nittis, A River Scene, 141; Rotten Row, 315.—A. Agrasol, The Connoisseurs, 122.—J. E. Corot, Jouvillat-sur-Marne, 74.—A. Stevens, A Female Head, 47.—S. Bough, A Landscape, 48.—P. Nasmyth, Landscape and Figures, 105.—D. Cox, Calais Pier, 309.—F. R. Pickersgill, The Arrest of Carrara, 204.—W. Bilders, A River Scene, 53.—E. Hayes, Wreck off Shore, 60.—J. Webb, Coming out of Calais, 37; Scheveningen Shore, 37.—Unknown, A Sea Piece, 30.—H. G. Boughton, The Syren, 148.—J. Pettie, The Doctor's Visit, 262.—A. Gisbert, Faust and Marguerite, 122.—L. Mouchot, Entering a Gondola on the Grand Canal, Venice, 84.

The same auctioneers sold the following pictures on the 8th inst.:—T. Gainsborough, Portrait of Miss Fell, Countess Ziddelemann, 110.—J. Linnell, Cricket, 892.—H. Le Jeune, The Pet Rabbit, 126.—P. De Hooghe, Interior of a Tailor's Shop, 105.

Messrs. Sotheby, Wilkinson & Hodge sold, for pounds, on the 2nd inst., the copper-plates and remaining impressions from four unpublished designs of Turner's 'Liber Studiorum': Apuleia in Search of Apuleius, 51.—Stork and Aqueduct, 42.—Sheep Washing, Windsor Castle, 25.—Stonehenge at Daybreak, 10. Impressions from Apuleia in Search of Apuleius realized prices ranging from 2*l.* to 3*l.* 15*s.*; an Etching of the same, 5*l.* 2*s.* 6*d.*—Stork and Aqueduct, 2*l.* to 3*l.* 15*s.*—Sheep Washing, 1*l.* 8*s.* to 3*l.* 15*s.*—Stonehenge, 1*l.* 19*s.* to 3*l.* 10*s.*—Etching, Bridge and Cows, 2*l.* 14*s.*—Tenth Plague of Egypt, 3*l.* 6*s.*—Procris and Cephalus, 3*l.* 11*s.*

The following works were sold, for francs, last week in Paris: A. Cuyt, Portrait en pied d'un Jeune Garçon, 5,200.—A. Dürrer, L'Annonciation et l'Adoration des Bergers, 4,000.—B. van der Helst, Réunion de Savants, 5,100.—P. de Hooze, Soldats jouant aux Cartes, 9,400.—J. Ruysdael, Le Château Fort, Paysage, 7,650.—D. Teniers, Intérieur Rustique, 8,000; La Lecture de la Gazette, 23,900.—A. van de Velde, Pâturage, 11,700.—J. B. Weenix, Chienne et Gibier, 4,000.—Raphaël (attributed to), Le Sommeil de l'Enfant Jésus, 5,600.—P. Prud'hon, Venus et Adonis, 67,000.

## Fine-Art Gossip.

A RETURN to an Order of the House of Commons has been issued, containing a copy of the Report of a Committee appointed to inquire into the condition of the frescoes by Maclise at Westminster. It refers, of course, to the water-glass paintings in the Royal Gallery, recently cleaned by Mr. Richmond, by a process we explained some weeks ago. We gather from this document some additional particulars, as follows: Mr. Richmond experimented in the first case with a handkerchief, before authority was obtained for trials on a larger scale on the 'Wellington and Blucher' picture. As the process has been so far successful, it is pleasant to learn that "should the efflorescence again come to the surface, there is every reason to hope that such an injury would be remedied by the simple process" detailed here below. Mr. Richmond states that the "efflorescence" or "mould," was largely mixed with London dirt, and was of a rust colour, though on the 'Nelson' picture, where it was but just appearing, it was quite white. "It was extremely tenacious, and not to be removed by merely washing or rubbing, which spread but did not remove it. Warm water with spirits of wine was more effectual for this purpose; but by far the best mode I found to be beating it with slings of linen and wash-leather, with pads of cotton-wool confined in them, and this with all the force

that a man could give to a side stroke throwing off at each blow whatever it had displaced." The process was a simple one, but ingeniously devised. The rationale of the case seems to be, that as the silicate solution had come to the surface, and formed a crude semi-opaque glass there, it was right to use mechanical means for the removal of the objectionable film. The bags were used with force sufficient to crush the glass and brush it away. The excess of the silicate being now removed, it is probable that no further mischief will happen. The 'Nelson' picture, being painted on a ground differing from that of the 'Wellington,' needed more tender treatment, but of the same kind.

THE private view of the Exhibition of the Society of Lady Artists, Great Marlborough Street, takes place to-day (Saturday). The gallery will be opened to the public on Monday next, and remain open till the beginning of May.

WE regret to announce the death of Mr. R. W. Buss, a once well-known painter and lecturer on Fine Art, on Friday of last week, and in his seventy-first year. His principal works were 'The Hearty Squeeze,' 'Frosty Morning,' 'Satisfaction,' 'First of September,' 'Soliciting a Vote,' 'Time and Tide wait for no Man,' and 'Christmas in the Olden Time.' He painted many of the chief actors of a few years ago, e.g., Messrs. Macready, Dowton, Vandenhoff, Harley, Buckstone, Reeve, Liston; Mrs. Nisbet, and Miss Ellen Tree. He contributed many woodcuts to Knight's editions of London, Chaucer, Shakespeare, and 'Old England,' and was one of the exhibitors in the Westminster Hall competition for designs for frescoes. He painted some large pictures for the late Lord Hardwicke, and for Capt. Duncombe, and his lectures on 'Comic and Satiric Art,' 'Fresco,' and 'The Beautiful and Picturesque,' were well known, especially in the provinces.

WE have to record the death of Mr. J. B. Philip, a well-known decorative sculptor, which event happened on the 2nd instant. He took a leading, and by no means the most unsuccessful part in ornamenting the Albert Memorial in Hyde Park.

M. RAJON has undertaken to engrave an important plate after Mr. Alma Tadema's 'Discovery of Claudius,' which many readers will remember was exhibited in London and Paris a few years since. The same engraver will, we believe, likewise produce plates from Mr. Watts's portrait of Herr Joachim, the likeness which shows the musician using his violin,—and a large print of the same painter's noble design which we described some time since under the title 'Love and Death.'—Love opposing the entrance of Death to a mansion within which a person is supposed to lie dying.

## MUSIO

SACRED HARMONIC SOCIETY, Exeter Hall.—Conductor, Sir Michael Costa.—FRIDAY NEXT, March 13, at 7.30, Mendelssohn's 'ST. PAUL.' Miss Edith Wynne, Madame Patey, Mr. Edward Lloyd, and Mr. Santley. Organist, Mr. Willing.—Tickets, 2*s.*, 5*s.*, and 10*s.* 6*d.*, at 4, Exeter Hall.

NOTE.—The Forty-third Passion Week Performance of the 'MESSIAH,' Wednesday, March 24.—Tickets now ready.

PHILHARMONIC SOCIETY.—Conductor, Mr. W. G. Cusins.—FIRST CONCERT, THURSDAY, March 13, at 7.30, Mendelssohn's 'ST. PAUL.' Miss Edith Wynne, Madame Patey, Mr. Edward Lloyd, and Mr. Santley. Organist, Mr. Willing.—Tickets, 2*s.*, 5*s.*, and 10*s.* 6*d.*, at 4, Exeter Hall.

MR. and MRS. GERMAN REED'S NEW ENTERTAINMENT, THE ANCIENT BRITONS, by Gilbert & Beckett, music by German Reed. The scene of the Ruins of Westminster by Mr. John O'Connor. After which, A FAIRY TALE, by Mr. Corney Grain, and the THREE TENANTS. Mrs. German Reed, Miss Fanny Holland, Miss Leonora Graham, Mr. Corney Grain, Mr. A. E. Bishop, and Mr. Alfred Reed. Every Evening, except Thursday and Saturday, at Eight; every Thursday and Saturday afternoons at Three.—ST. GEORGE'S HALL, Langham Place, Oxford Circus.—Admission, 1*s.* and 2*s.*; Stalls, 5*s.* and 6*s.*, can be secured in advance without fee.

## BENNETT'S COMPOSITIONS.

THE fancy which has sprung up for reviving the works of the late Sir W. Sterndale Bennett forms a curious contrast to the neglect with which his



compositions were treated during his lifetime. If their merit is of such a nature as to justify directors in filling up their programmes with what they term "tributes," then was he most harshly dealt with during his lifetime. He never can have supposed that his remains would be interred with such honours in Westminster Abbey, for years before his death he was, so to speak, out of the musical world. He was seen only at most distant intervals in the concert-room, and never in the Opera-house. The Monday Popular Concerts were first in the field with a memorial scheme, giving two secular pieces, a trio and sonata, and one sacred piece, an unaccompanied vocal quartet; but the Crystal Palace programme of the 6th inst., one month after the funeral, contained twelve works, and the duration of the concert was protracted beyond the ordinary time. Besides these twelve works there was an additional orchestral piece, 'An Elegy,' on the death of the composer, by one of his pupils at the Royal Academy of Music, Mr. T. Wingham,—a tribute reflecting more credit on Mr. Wingham's heart than on his head; for, barring the point of producing the charming 'Barcarolle' theme from Bennett's fourth Pianoforte Concerto in *f* minor, the 'Elegy' had a Schumann tone about it. The works by the deceased musician which were selected were his overtures, 'Parisina,' Op. 3; 'The Wood Nymph,' Op. 20; and 'Paradise and the Peri,' Op. 42; the Pianoforte Concerto, with orchestra, No. 3, in *c* minor, Op. 9; and his pianoforte piece, Rondo Piacerevole, Op. 25, the executant being Miss Agnes Zimmermann, once a student at the Royal Academy. The vocal gleanings were the unaccompanied quartet, "God is a Spirit" ('Woman of Samaria' cantata), sung by the Misses J. Jones and T. Fischer, Messrs. Guy and Wadmore (encored); the trio from the secular cantata, "The hawthorn in the glade," from the 'May Queen'; two part-songs, "Sweet stream" and "Come, live with me"; two tenor airs, "O, meadow" ('May Queen') and "To Chloe in sickness," sung by Mr. Vernon Rigby; three contralto songs, given by Miss Sterling, namely, "The Better Land," "Castle Gordon," and "Gentle Zephyr." The setting of Lord Byron's poem, 'Parisina,'—which, by the way, has been finely treated as an opera by Donizetti,—was composed while Bennett was still studying in Tenterden Street. This prelude has rarely been heard. It was not his first programme overture, for it followed his two Shakspearean overtures to the 'Tempest' and 'The Merry Wives of Windsor.' His final attempt to illustrate poems or dramas was 'Paradise and the Peri.' His style was not dramatic, and therefore the 'Naiades,' Op. 15, and 'The Wood Nymph,' Op. 20, are the overtures that will live. In those two works the fancy and imagination of Bennett are developed in the most eminent degree. The Concerto in *c* minor, if not equal to the one in *f* minor, Op. 19, No. 4, is not only masterly in treatment, but it is rich in ideas: it was Bennett's passport for Leipzig, and it won him the friendship of Mendelssohn and of Schumann. Bennett played it at his *début* at the Gewandhaus Concerts, in 1835. It has been affirmed that Bennett's visit to Leipzig had no reference to any study to be pursued in Germany; and it is roundly asserted that he was indebted to Leipzig neither for tuition nor for experience. It may be asked whether the firm of Broadwood & Son, Lord Westmoreland, and other early patrons of Bennett, supposed they were sending the young English musician to Leipzig for a holiday trip? It was by his intercourse with Mendelssohn, with whose works Bennett was well acquainted long before 1836, when 'St. Paul' was produced at the Düsseldorf Festival, at which he was present, that the Englishman's style was formed. Why should there be this constant protest that he owed nothing to Germany and German musicians, when his works afford undeniable evidence of the influence they exercised over his mind? It in no way detracts from the genius displayed in his youthful productions.

There was another Bennett testimonial pro-

gramme on the 10th instant, the British Orchestral Society inaugurating its third season with his productions. On this occasion, the Symphony in *c* minor, Op. 43, the two overtures, 'The Naiades' and 'Paradise and the Peri,' and the Pianoforte Concerto in *f* minor, were the orchestral pieces. The vocal selections were the quartet, "God is a Spirit," the trio, "The hawthorn in the glade," the songs, "O, meadow glad," "To Chloe in sickness," and "Maydew." The Philharmonic Society, on the 18th instant, will also have a Bennett pianoforte scheme, which will include 'The Woman of Samaria' and the setting to the 'Ajax' of Sophocles. However praiseworthy the intentions of the projectors of all these programmes, we fear they will not immortalize the memory of the gifted composer by supplying a surplussage of his compositions, when his masterpieces can be counted on the fingers of one hand. Everything he touched was delicate, refined, and finished; yet the majority of his works come within the category of classical chamber music. Schumann, in an admirable criticism, written in 1837, drew the right distinction between Mendelssohn and Bennett, in an article on the latter, in which the writer pointed out the strong family likeness between Bennett's compositions and those of Mendelssohn,—the latter spreads before us the slumbering ocean in all its boundless expanse, while the other fondly lingers by the softly-rippling lake, with the moonbeams quivering on its surface. In pianoforte playing Schumann justly remarked that the Englishman excelled in delicacy and finished detail, and Mendelssohn in energy and grasp of the entire scope of the piece. Wednesday's execution in St. James's Hall, under the direction of Mr. Mount, the double-bass player, fully exemplified the preference of the public for the composer's early productions. The honours fell to the 'Naiades' and to the Concerto unmistakably. The unaccompanied quartet (the Misses E. Wynne, A. Roche, Messrs. Guy and Wadmore) was encored. Miss Florence May was the pianist, and was recalled after the Concerto, the *barcarolle* of which she played with poetic feeling.

#### CONCERTS.

SCHUMANN'S Toccata in *c* major, Op. 7, for the pianoforte, introduced, for the first time, at the Monday Popular Concerts on the 8th inst., and neatly played by Mdle. Krebs, who was re-called and encored, is, of course, an early work, and must be regarded rather as a manual exercise of great difficulty than as having any special interest poetically. Herr Joachim's wondrous performance of the Chaconne in *d* minor, by J. S. Bach, is always looked forward to on his visit here, as is also the Kreutzer Sonata of Beethoven, in which he had as ally Mdle. Krebs. The seventeenth season will close on the 22nd inst. with the benefit of the able Director, Mr. Arthur Chappell, who will have the advantage of the aid of Dr. Von Bülow, who also plays this afternoon (the 13th inst.). The Princess of Wales was present at both concerts, on the 6th and the 8th inst., so it would seem that classical chamber compositions are gaining ground beyond the "popular" classes.

The execution of Mendelssohn's 'Lobgesang,' and of Rossini's 'Stabat Mater,' last Tuesday night, at the Royal Albert Hall, was unsteady and precarious. The substitution of Miss Sterling for Madame Patey in the 'Stabat Mater' seriously affected the *ensemble*. The American contralto is gifted with a fine voice, and in an emotional ballad can command the sympathies of her hearers; but in oratorio and sacred music her style is radically defective, and both *tempi* and rhythm are too often faulty. Madame Lemmens and Miss Annie Sinclair divided the soprano parts, and Mr. Cummings had the tenor music. The numbers which fell to these artists were well sung; but the bass, Mr. Whitney, does not seem to understand the Rossinian style. He was too loud in the quartet, "Quando corpus moritur," and too husky in the solo, "Pro peccatis." The chorists sang better than at any previous concert. The *allegretto* of the symphony to the 'Hymn of Praise' was well

played by the band, not so the *allegro*, which was very weak and indistinct in the stringed, and the trombones in the *maestoso* were too demonstrative. The choir did not get on so well as in the 'Stabat': they were not firm and brisk in the attacks, which may be ascribed to the lack of anticipation on the part of the conductor, Mr. Barnby. Madame Lemmens and Miss Annie Sinclair sang the duet, "I waited for the Lord," charmingly; their voices blended beautifully. Mr. Cummings imparted intelligence and refinement to the difficult air, "The Sorrows of Death," only requiring more dramatic force in the appalling passages, "Watchman, will the night soon pass?" Mr. Barnby is a composer of church music, and it was surprising, therefore, that he should have started the chorale, "Let all men praise the Lord," so fast. The organist, Dr. Stainer, should keep his stentorian instrument more under in the final chorus. The orchestra was at fault in the ascending scale in thirds, introducing the *pizz vivace*. The Hall was better filled than usual. It is a pity, as we have before remarked, that there is no railway to put down the visitors at the edifice itself. If that accommodation were provided, and an adequate number of chorists and instrumentalists (the latter especially in the stringed), some grand concerts might really be given to attract the town.

The attempt of Mr. W. Coenen, the pianist, in St. George's Hall, to make known works by modern composers, native and foreign, is worthy of commendation and support. He has already introduced a well conceived and constructed pianoforte and string Quartet, by an English musician, Mr. A. C. Mackenzie, whose name, it is to be hoped, will be heard again. Mr. Coenen, who is an excellent player, also has included in his two first programmes compositions by Herren Raff, Brahms, Gernsheim, Hiller, Svendsen, and Dr. Liszt. We take note also of a pianoforte and string Quartet, in *e* flat major, Op. 13, by Herr Brambach, to be introduced at the third concert, on the 18th inst.

Mdle. Krebs, at her second recital, on the 10th, included in her afternoon's programme Schumann's 'Carnaval' ('Scènes Mignonnes'), Op. 9. The early pianoforte compositions of this musician are of great interest. Works by Beethoven (the Sonata in *c* major, Op. 55, and the Polonaise, Op. 89), Bach, Chopin, Rubinstein, and Krebs (the Capellmeister of Dresden, father of the pianist) were included in the scheme.

#### Musical gossip.

THE important item in Mr. Gye's prospectus for the forthcoming season of the Covent Garden Royal Italian Opera is, that he has obtained M. Gounod's assent to the revival of 'Romeo e Giulietta,' Madame Adeline Patti resuming the part of Juliet, and that M. Faure, Signori Nicolini and Bolis are included in the cast. This work was originally produced at the Lyrique, in Paris, with Madame Carvalho and M. Michot in the title parts, and was brought out at Covent Garden in 1867, with Madame Patti and Signor Mario. Unfortunately the great Italian tenor did not know his part on the first night, as was usually the case with Signor Mario when he had to create a fresh character. Subsequent disputes about 'Faust' induced M. Gounod to withdraw his permission for the performance of his work. It is gratifying to find that we shall hear again here an opera second only to his 'Faust.' Two other works are promised in the prospectus, but three are specified, namely, Herr Wagner's 'Lohengrin,' Rossini's 'Semiramide,' and Hérold's 'Pré aux Clercs.' The first-mentioned opera, it is pretty certain, will be performed, the two other productions may be produced if circumstances permit. With one exception Mr. Gye's programme is free from the boastful tone which managers are apt to adopt. Why should he use the words "unrivalled orchestra" when a dozen bands, at home and abroad, could be mentioned which are superior to his? And why, if his orchestra be unrivalled in his estimation, does he mention that there will be a considerable augment-

ation on "particular occasions"? Instrumentalists of note are not easily to be had for isolated performances. The first appearance, on any stage, of Mdle. Thalberg is promised; a Mdle. Proch, Signori De Sanctis and Tamagno, and Herr Seideman are also to appear here for the first time. We know only the name of the German artist, who is a basso. As the *personnel* of the company is the same as that of last season, it is useless to enumerate the names. The opening night will be on Tuesday, the 30th inst., and the opera will be 'William Tell.'

ST. PATRICK'S DAY will be celebrated both in the Royal Albert Hall and St. James's Hall, by morning and evening concerts.

THE Leeds Madrigal and Motet Society will perform, on the 18th inst., Sir Michael Costa's oratorio, 'Eli,' with the Festival Yorkshire chorus, a London orchestra, and Madame Corani, Miss Fairman, Mr. Vernon Rigby, and Signor Foli, as chief singers.

NEXT Friday (the 19th) Mendelssohn's 'St. Paul' will be the oratorio performed by the Sacred Harmonic Society in Exeter Hall, conducted by Sir Michael Costa.

THE third concert of the Royal Albert Hall Amateur Orchestral Society will be next Saturday (the 20th), in aid of the funds of the Middlesex Hospital, with Mr. Mount as conductor.

HERR JOACHIM will play this day (13th inst.), at the Crystal Palace, his Concerto for violin and orchestra in G, for the first time. The overture, by Mr. Cusins, 'Les Travaillieurs de la Mer,' will be introduced for the first time at these concerts.

THE musical burlesque 'Conrad and Medora' is to be revived at the St. James's Theatre, in which an American actor, Mr. Florentine, will make his *début*, and new music will be introduced by Mr. A. S. Sullivan, who has also composed the music for the comic opera to be produced at the Royalty Theatre, the *libretto* of which is by Mr. Gilbert.

MR. BRINLEY RICHARDS gave a lecture on National Music, with illustrations, at the Bow and Bromley Institute, last Monday evening. The solo singers were Miss M. Davies and Miss L. Evans; and Mr. Richards was the pianist.

THE re-construction of the Alexandra Palace is so far advanced, that the Directors hope to re-open on the 1st of May, with a festival concert, to be conducted by Sir Michael Costa. The choral and orchestral forces will be on the grandest scale. Mr. F. Archer will preside at the organ in the great hall, which has been built by Mr. H. Willis, under the superintendence of Sir M. Costa. This instrument is of colossal proportions, and the bellows will be worked by two steam-engines.

AN interesting work by Beethoven will be introduced at the lecture on his compositions, by Prof. Ella, at the London Institution, on the 18th inst. It is a Hymn of Sacrifice (*Opferlied*), by Matthiessen, for soprano solo, chorus, and orchestra. It was composed in 1822, the year in which Beethoven's 'Messa Solennis,' Op. 123, was written, and is marked 121 b. The original sketch of the hymn was presented to Mr. Ella in Vienna, but it was only recently that Dr. Von Bülow deciphered it.

AT his pianoforte recital in the Music Hall in Edinburgh, last Monday, Dr. Von Bülow introduced compositions by the English composers, Field, W. S. Bennett, and Prof. Oakeley, as well as pieces by Handel, Mozart, Beethoven, Chopin, Schumann, Moscheles, Rubinstein, and Liszt.

SIGNOR BIGNARDI, a new tenor, was the Pollio in Bellini's 'Norma,' the opening opera of six performances by the company of Her Majesty's Opera, last Monday night, in Glasgow. The cast included Mdle. Tietjens, Mdle. Bauermeister, Signori Rinaldini and Costa, with Signor Li Calsi as conductor.

PROFESSOR MÉRIMÉE'S Spanish story, 'Carmen,' has been used for a *libretto*, by MM. H. Meilhac and L. Halévy, in four acts, the music by M. Georges Bizet, the composer of previous operas, the 'Pêcheur de Perles,' 'La Jolie Fille de Perth,'

'Djamileh,' and 'L'Arlésienne.' The work was produced at the Opéra Comique, on the 3rd inst., with success. The original tale is adhered to in a great measure, and it is a strange one for the Salle Favart. Carmen is a young gipsy girl, not at all faithful in her attachments, and of a quarrelsome disposition, as she proves by stabbing one of her comrades. A young *Brigadier* who is taking her to prison, falls in love with her, and lets her escape, a breach of discipline for which he is imprisoned, but, on his release, turns smuggler, and joins the Bohemians, in order to be with Carmen; but ascertaining her infidelity, he stabs her during a bull fight. The scenery and costumes, of course, afford the opportunity for a picturesque display. The scene is first in Seville, next in the mountains, and, finally, in the square of Cordova. M. Bizet's score has some strong points, but it is too laboured and ambitious. Still, great things are expected from this young composer, and he received the cross as Chevalier of the Legion of Honour on the day 'Carmen' was brought out. Madame Galli-Marié is the heroine; M. Lhéris José, the Brigadier; and M. Bouby, a Toreador. Mdles. Chapuy, Ducasse, and Chevalier, MM. Nathan, Potel, Barnott, and Duvernoy are in the cast.

A MOST curious event shows the severity of the season in Paris. The Grand Opera-house on the 3rd inst. had to be closed, as the six leading tenors of the *troupe*, MM. Villaret, Salomon, Sylva, Bosquin, Achard, and Vergnet, were all unable to sing from severe colds. On the 5th, M. Bosquin was the first who could appear, and 'La Favorite' was given. 'Hamlet' is in active rehearsal for the appearance of Madame Carvalho as Ophelia.

A RUSSIAN adaptation of Herr Wagner's 'Tannhäuser' has been successfully produced in the National Opera-house at St. Petersburg. The Wagner Society in Vienna had a concert in Vienna on the 1st inst., conducted by the composer, who received a most enthusiastic greeting. Selections from his works were performed. The most singular fact connected with the Wagner *répertoire* is that an Impresario, Signor Edouardo Corelli, has offered to lease the San Carlo at Naples in order to produce 'Tannhäuser,' 'Lohengrin,' the 'Flying Dutchman,' the 'Master-Singers,' &c., besides operas by Herr Rubinstein!

SIGNOR SCHIRA'S new opera, 'Selvaggia,' has been successfully produced at the Fenice Theatre, in Venice. The *libretto* is by Signor G. T. Cimino, the incidents taken from the romance 'Niccolò de' Lapi' of D'Azelegio. The chief singers were Signora Cottino, Signora De Reschi, Signori Tamagno, Stile, Carbone, and De Reschi. 'Selvaggia' is the 'Niccolò de' Lapi,' or 'The Siege of Florence,' brought out at Her Majesty's Theatre in 1863, with Mdle. Tietjens (who was the warrior Selvaggia), Madame Trebelli, Signori Guiglini, Bettini, Gassier, Casaboni, and Mr. Santley. Signor Schira composed for the Princess's Theatre, 'Mina' and 'The Orphan of Geneva,' and for the Birmingham Festival of 1873, the cantata, 'The Lord of Burleigh.'

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## Dramatic Gossip.

THE answer given in the House of Lords to the questions of the Duke of St. Albans concerning

the closing of certain theatres and places of amusement upon Ash Wednesday, is only edifying as showing how easily in Parliamentary proceedings inquiry can be suppressed or evaded. Divest it of circumlocution, the answer simply states that things are thus because they are not otherwise. In a country like England abuses of most kinds are deep-rooted, and require for their removal strength and persistence. The practice of closing the theatres upon Ash Wednesday cannot, however, stand in presence of any serious or prolonged agitation. Its existence can only be defended on the ultra-Conservative doctrine that since it has existed so long it is unwise to interfere with it. That the outcry from the theatres is not general shows that the evil is not keenly felt. Members of a well-paid profession are not likely to find any great hardship in one day's enforced idleness. What, however, is gravest in the matter is that a slur upon the entire profession is involved in subjecting it to penalties and prohibitions to which no other occupation is exposed. It is time that the facts that acting is an art, and that the stage is a means of education, should be formally recognized. At present our legislation is based upon the idea stage-players are the rogues and vagabonds they were held to be throughout Europe when the Church grudging them their revenues, and when Puritanism saw in them a special priesthood of vice. If, as is stated in the letter of a London manager to a daily contemporary, the amount of capital sunk in London in theatrical and musical property is three millions, a prohibition such as is enforced amounts to a forfeiture of between four and five hundred pounds in simple interest. In fact, however, the penalty is much more than double that amount. The religious aspect of the question is so unimportant, no one has ventured yet to import it into the controversy. In pointing out that no complaint against the compulsory closing of theatres on Ash Wednesday was advanced before the Select Committee of the House of Commons in 1866, Earl Beauchamp put forward the only thing that can be said in favour of maintenance of the restriction. Progress in removing disabilities is rapid, however, and we owe it to ourselves as well as to those with whose interests we deal, to purge our statutes of needless and vexatious restrictions. The agitation has only to be maintained, and success is certain. What is needed is, however, the separation of the functions of the licencer of plays from those of the Lord Chamberlain. Dramatic art is no longer a matter of State patronage, and a slur on the drama and the stage is involved in connecting the superintendence of dramatic performances with the maintenance and direction of Court formalities.

MR. JOHN HOLLINGSHEAD is understood to be the writer of the series of vigorous letters, signed "A London Manager," on the subject of the Lord Chamberlain's jurisdiction over theatres and plays, which are appearing in the columns of the *Daily Telegraph*.

MR. BRONSON HOWARD,—the author of 'Saratoga,' the original of the comedy of 'Brighton,' which, after enjoying an exceptional popularity at the Court Theatre, is now being performed at the Standard, and will shortly appear at the St. James's,—is in London, partly, we believe, with a view to the production of other comedies he has written.

THIS evening the Princess's Theatre will re-open, under the management of Mr. Mayer, with 'A Tour round the World in Eighty Days'; and the Court, under that of Mr. Hare, with the new comedy of 'Lady Flora.'

'LA DUCHESSE DE PLOËNMARK,' a five-act drama of M. Couturier, produced at the Théâtre Lyrique-Dramatique, has been withdrawn after four representations. It has been replaced by 'Les Filles de Marbre.'

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